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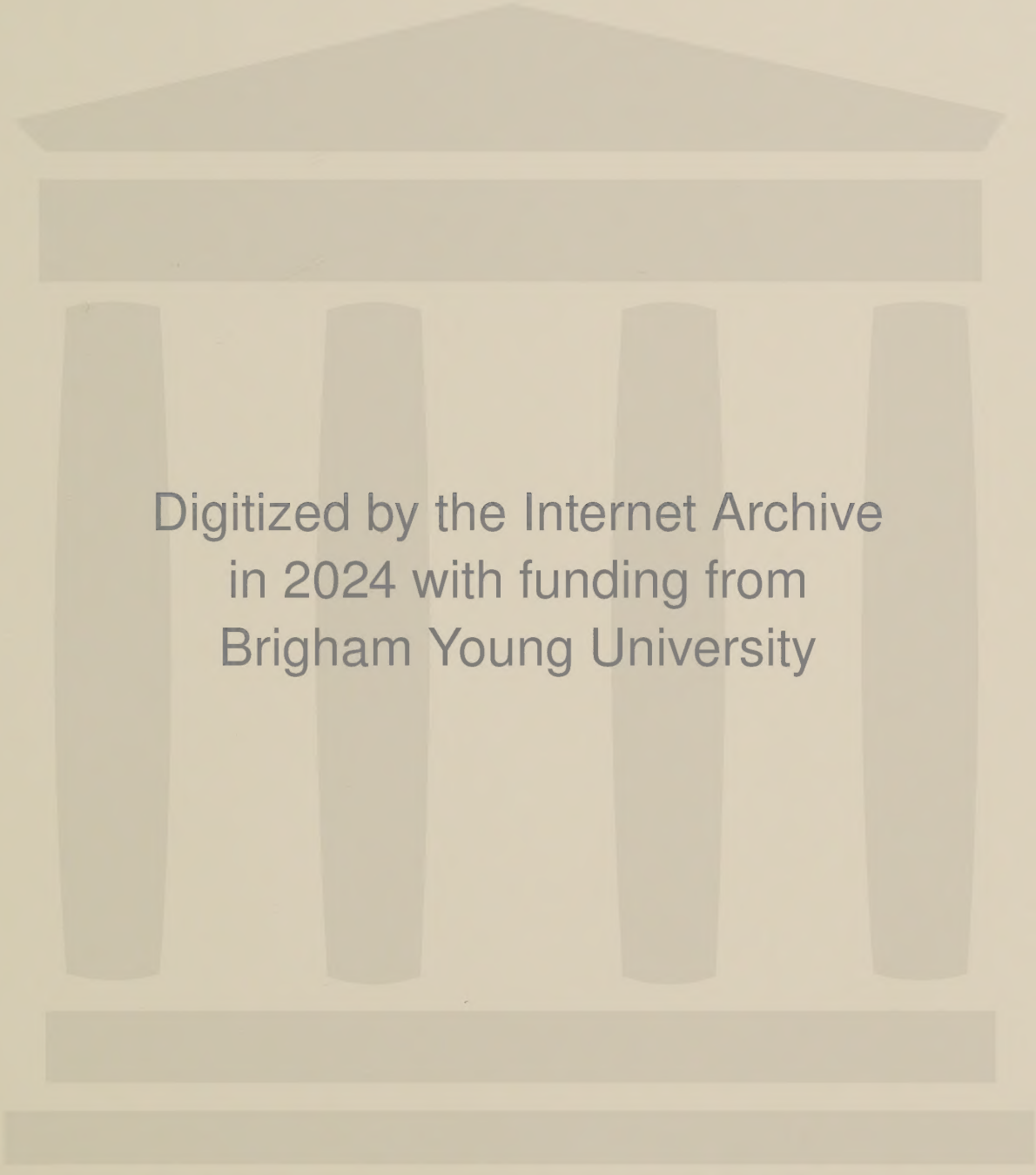
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Sixty Selected Pianoforte Studies

by

J. B. CRAMER.

Enlarged and Revised Edition

With Preface, Fingering, Marks of Execution and Explanatory Notes

by

Hans von Bülow

Complete in one volume	(Edition Wood No. 160) Price	$ 2.00
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PREFACE.

It is not the object of the following lines fully to descant on the merits, universally known and acknowledged, and the priceless value and lasting importance of J. B. Cramer's Pianoforte Studies. It is a work surpassed by no other, with the exception of Muzio Clementi's "Gradus ad Parnassum," for which Cramer's Studies form the best possible preparation, as well as a means of education in the "technique" and "interpretation" of pianoforte playing. If Fétis, the romantic musical authority of the day, describes them as "éminemment classiques;" if his German colleague, Franz Brendel, in his "Musikgeschichte," calls them "an epoch-making foundation for all solid study," and another colleague, C. F. Weitzmann, in his "Geschichte des Klavierspiels" (Stuttgart — Cotta), reckons them "according to their form and contents among classical pianoforte literature," and so on, the agreement of these most noted æsthetic and theoretic writers only establishes a fact which, in the universal spread and popularity of the work, testifies most forcibly to its great importance; — a work which is here once more offered to the public in a specially instructive edition. It may, however, perhaps not be superfluous to justify the appearance of the new edition by a few words, although the editor's intention can only be fully understood by a closer insight into his work itself. The need for an instructive edition of this kind has already been often felt. Ludwig Berger, who was born in 1777, and was Clementi's pupil about 1806, thought it necessary to edit the first twelve studies with a more complete fingering; Julius Knorr, later on, did the whole work; and Louis Köhler quite recently published, as the opening number of his "Klassische Hochschule des Pianisten," a selection of thirty studies, with explanatory notes, which are, to some extent, very useful.

It is idle to criticise the above-mentioned editions, as the present one is only the outcome of the criticism of them. The old want remains indeed still unfulfilled: he who observes attentively the doings of the piano-playing world cannot help seeing how seldom, in proportion to its wide circulation, the real studying material contained in Cramer is exhaustively employed. A well-conceived and methodical use of this would, on the other hand, lay a firm foundation for the discipline of the virtuoso in the best sense of the word, and would in the end develop some amount of technical and intellectual maturity in the pupil. Yet with what superficiality, what thoughtless routine, do both teacher and taught generally proceed! Either the teaching consists of a more or less pedantic "wading" through the first part, and possibly also the second, which is then naturally finished quicker; or else the entire 84 studies are taken, one after another, and literally scrambled through, with the unsatisfactory result that, in nine cases out of ten, the player who has gone through the 84 and is suddenly set down to No. 1 cannot play the first *arpeggio* common chord of C major rightly, — not to mention other surprises for the examiner! The frequent practical failure of the study of Cramer's work rests on causes which it is the aim of this edition to remove. Among these the *first and foremost* is the *non-observance of a systematic order of succession;* this, at least, has not been carried out by the author in a consistent manner. Moreover, the English edition gives the studies in a different order from the German. The English edition, which was before us in our work, was indeed a copy in which there were Cramer's own corrections, made by himself; and this copy was considered conclusive for the exact settlement of all indications of time and expression. It contains also those sixteen additional studies, not very widely known, which appeared in Vienna (and were pirated in Hamburg), the chief object of which was apparently only to make up the formal number of 100: that they are not included in the present edition is therefore not due merely to their being private property. Our attempt to remedy this evil does not demand *absolute* concur-

rence, as individual considerations will always play a certain part in teaching, if the teacher does not do his work in a pedantic manner.

A further reason why Cramer's studies have had, comparatively speaking, so little result is because of their superabundance. A similar consideration with regard to Clementi's "Gradus ad Parnassum" induced Herr Carl Tausig (imperial Prussian Court-pianist) to bring out a selection from that work with valuable directions how to practise them properly, and every intelligent pianoforte teacher is recommended to adopt them. Herr Tausig has with great tact cut out, for instance, those pieces which, although very valuable in themselves, are written in strict contrapuntal style. The pianoforte fugues and canons of Clementi, far from being a suitable preparation for Bach's "Wohltemperirtes Klavier," would rather prove a drawback. To play Bach requires previous studies which must be sought only in other compositions of this master himself, possibly also in those of Handel.*

The author of this edition of Cramer has in like manner ruled the rejection of all those studies which do not pursue some definite technical aim. Possibly we may even be accused of not having carried this out sufficiently, and of having devoted too much space to the repetition of similar things. To this we might reply that practical experience has shown us the advantage of such various readings. Just as one must gain by perseverance a special technical facility, so the charm of a certain amount of variety in similar work acts with a stimulating and refreshing effect, and at the same time strengthens and advances the pupil, and is sometimes useful also as a test. After playing several exercises of the same sort the player should turn back again to the first of that particular kind.

With regard to some other studies, the technical aim of which is, perhaps, still more systematically developed in Clementi's "Gradus," but certainly in conjunction with greater difficulties, we may remark that in a regulated succession of studies for a complete education in pianoforte playing, J. B. Cramer is the true precursor of Clementi.

It may, perhaps, not be unwelcome to pianoforte teachers if this opportunity be taken to mention the sequence of technical studies which the editor has adopted in his own teaching. It includes all branches of studies, ranging from the beginner to the virtuoso.

As soon as the first rudiments have been learned, for which we warmly recommend the first part of the Lebert and Stark Pianoforte School (new edition) as the most solid help, the following may be taken:

I. a) The Studies of Aloys Schmitt, Op. 16, besides the "Exercises préparatoires" to serve as an introduction to the first part; — to be practised in all the twelve keys. It is worth mentioning that Felix Mendelssohn Bartholdy, so eminent as a pianist, laid the foundation of his admirable *technique* with this work.

b) To counterbalance the comparative dryness of Schmitt's Studies, Stephen Heller's Op. 45 may be also used at the same time.

II.* a) J. B. Cramer's Studies.

b) Stephen Heller's Ops. 46, 47.

c) C. Czerny's "Daily Practice"; also his Studies entitled "The School of Legato and Staccato," which, up to now, has been surprisingly undervalued.

III. a) Clementi's "Gradus ad Parnassum," selected and edited by Carl Tausig.

b) Moscheles' Op. 70. 24 Studies: a work better known in north Germany than in south, and which unreservedly merits the title of "classical."

IV. a) Henselt's Studies selected from Ops. 2 and 5.

b) Next to, and as a preparation for, these: Haberbier's "Etudes-poésies"; a kind of continuation of S. Heller.

* Just as there used to be a Dante Faculty at Florence and other Italian Universities (Boccaccio was the first occupant of this Professor's chair), the members of which limited their philological activity solely to the enigmas of that great Sphinx, so in music-schools there might be a similar specialty made of the study of the giant spirit of Bach — the only one that can be compared with Dante. To play Bach's pianoforte works in a really finished manner is a task which, apart from the intellectual powers they demand, can only be expected from pianists who have gained a complete mastery of their subject, and who also, for example, no longer *stammer* over Beethoven's latter P. F. Sonatas. Whither the attempts to assimilate Bach's works lead, regarded from the stand-point of a special Pianoforte chair, is shown in the most startling manner in the celebrated Czerny edition of them, the transitory usefulness of which we do not dispute, but against the indiscriminate employment of which we must strongly warn our readers, if they would gain a true conception of Bach. The above remarks do not, however, imply that an insight, depending on individual data, into the playing of Bach (Inventions and Preludes) may not be begun *at the same time* as the study of Cramer.

* The two-part Canons (not exceeding the Compass of a fifth) by Conrad Max Kunz, Op. 14, will prove, at this elementary stage, an excellent means of education in polyphonic playing and in the gradual furthering of the independence of the two hands.

c) Selections from Moscheles' Characteristic Studies, Op. 75.

V. Chopin's Studies, Ops. 10 and 25; and together with them, certain Preludes from his Op. 28 which have a special technical aim.

VI. Liszt's 6 Etudes de Paganini.
3 Conzert-Etuden.
12 grand "Etudes d'exécution transcendante."

VII. a) Rubinstein: Selected Studies and Preludes.
b) V. C. Alkan: Selection of 12 grand Studies, for the most part more difficult than any of the foregoing.

On entering the 3rd stage, Theodor Kullak's "School of Octave Playing" (in 3 parts) should be taken in hand, and continued without haste but also without intermission. This is a most meritorious work, and in our opinion no other can take its place: it fully deserves the often misapplied title "l'indispensable du pianiste." It would lead us too far to specify other useful studies of a subordinate character for special technical objects.

Finally there is a third point to adduce in justification of our instructive edition, which seems to us the most important of all. It refers to the fingering, which is indicated by the author as inconsistently as it is sparingly, and which needed both amplifying and altering in order to help the player to attain the technical end in view. To prevent misunderstanding we will explain more fully this apparently disrespectful reproach to J. B. Cramer. His active time came just at the boundary between the ancient and modern period of pianoforte playing. The modern period, keeping pace with the increasing improvement of the instrument and the increasing demands on the player, has in the course of time arrived at a system of fingering, which is in many points diametrically opposed to the old style. Nowadays, we note, as an essential mechanical hindrance in pianoforte playing, the inequality of the ground which the fingers have to traverse, owing to the difference in the black and white keys, and it is our chief aim to make the fingers independent of this inequality, and to enable them, by continued "gymnastic" practice, to play as lightly and freely, as safely and clearly, on the black keys as on the white, and to stumble at none of the many possible combinations of white and black keys. According to the editor's opinion, which may perhaps be considered somewhat audacious, that fingering is the best which allows of transposing the same piece into any other key without mechanical preparation and without previous trouble of deliberation. A modern virtuoso of the right kind should be able to play Beethoven's Op. 57, for example, just as well in F♯ minor as in F minor. A fingering intended to promote this must naturally overthrow all the rules of the old method; as it must be based simply and solely on a correct rendering of the musical phrase, without regard to the relation of black to white keys, or of the longer fingers to the shorter. But that old method appears chiefly to have aimed at evading the obstacles which threaten the immobility of the hand in the alternate use of the black and white keys, as it also ignored, among other things, the necessity for a different fingering for different kinds of touch, such as *legato*, *staccato*, etc. It further rejected the freedom of the thumb, which is indispensable for polyphonic playing and for avoiding difficulties in transposition, and naturally considered those composers the best, whose inspiration was always led by the outward vision of the twelve semitones of the octave on the keyboard as seven broad and flat keys with five small and raised keys. According to this idea Clementi's Pianoforte Fugues might certainly have claimed an undoubted superiority over those of a J. S. Bach.

J. B. Cramer (born at Mannheim 1771, died in London 1858) certainly understood the necessity for breaking with that old method, far better than did his predecessor Clementi, (born at Rome 1752, died in England 1832), a more important representative artist, whose teaching Cramer enjoyed as a boy in Vienna from 1783 to 1784 only. In Cramer's studies many traces of a reform in fingering are to be found, especially also in regard to the old restriction, already alluded to, about the employment of the thumb. But, as though alarmed at his own daring, and afraid to carry out his ideas in a consistent manner, and finally yielding to the tyranny of earlier-established custom, he frequently lapses into the old beaten track.

The editor of the present edition has thought it his duty to merge the composer who looked backwards, in him who looks forwards; but he has never gone so far as to enforce another fingering for pieces in which the invention of passages seems to have been induced by practice in the old method. The Hummel Concertos, for instance, (we mean the original, and not their antiquated form) must be played

with Hummel's own fingering, which is satisfactorily pointed out in his "Pianoforte School," without attempting either to simplify or to complicate according to modern ideas: this remark does not however altogether apply to the Mozart Concertos.

The instructive foot-notes added to each study spare us the necessity of making a general explanation of things which will be duly pointed out in their own particular place in connection with their practical application. Yet we may remark by the way that, as regards the marks of dynamic expression, we have thought fit to enlarge on the somewhat sketchy indications given by the author, and similar help seemed requisite in the *legato* slurs and *staccato* dots. We have taken special care to make the text as clear as possible, and have adopted the modern principle of writing all the notes to be played by the right hand on the upper stave, and all the notes for the left on the lower stave, and also of avoiding the surplus of double lines in similar motion of two parts, and so on. With regard to the metronome signs, which have been copied exactly from the original, we cannot conceal that many of them appear to us exaggerated in speed, not merely as regards the pace for practising, but also for their *tempo* as a piece of music. It is possible that, as in the case of Beethoven and Schumann, the latter of whom used a defective "Mälzel" during the whole of one of his creative periods, the compass of J. B. Cramer's metronome stood to our normal pyramid as Fahrenheit to Réaumur.

Regarding the life and works of Cramer, particulars may be learned from Fétis's "Biographie universelle," second edition, 1866; Gassner's "Universal-Lexikon der Tonkunst," etc. C. F. Weitzmann's "Geschichte des Klavierspiels" has already been referred to at the beginning of this Preface, and we fully concur in what he there says about the relation Cramer bears to his predecessors and successors.

Unfortunately we have not, in spite of many efforts, been able to ascertain anything certain as to the dates of the successive publication of Cramer's Studies, the fixing of which would be of not merely historical interest. Part II. was published in Germany in 1810, (when was it published in England?) and in the notice of it in the "Allgemeine musikalische Zeitung" it was mentioned that Part I. had already gone through five editions, and might be counted amongst the very best studies that had appeared in those last five years (from 1805 to 1810).

HANS V. BÜLOW.

PREFACE TO THE THIRD EDITION.

A new edition usually makes its appearance with the plea of being an *improved* one, and the addition of ten more studies to the fifty previously published, may certainly be considered in this light. These ten extra studies are also taken from the original collection of 84 Studies (published in 1810), as the sixteen added supplementarily, as Op. 81, are of less value. It had been pointed out to the editor a long time ago by competent judges that there were gaps which it was desirable to fill in order to complete the technical course of study which the player has to go through. In the selection of these ten new studies, as well as in various little additions in the foot-notes to the former fifty, and in corrections of fingering arising from practical experience, the editor has enjoyed the co-operation of his esteemed friend and colleague, Professor Carl Eschmann-Dumur of Lausanne. The latter is already well known through his excellent work "Guide du jeune Pianiste" (Guide through Pianoforte literature), and still more through his "Rhythme et agilité, Exercices techniques," and the editor takes this opportunity of publicly thanking him most warmly for his private assistance.

HANS V. BÜLOW.

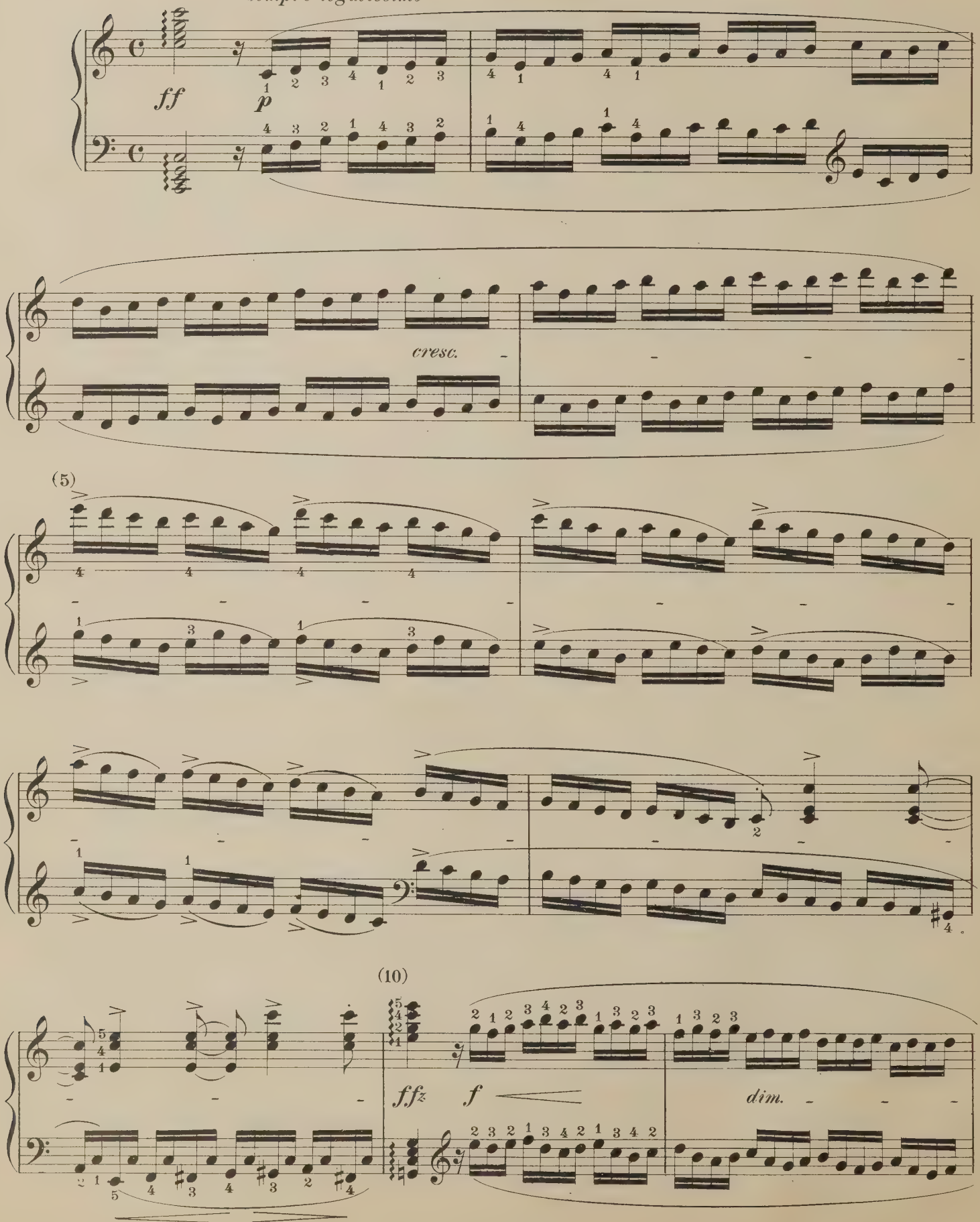
Book I.

No 1.

60 Etudes by J. B. CRAMER.
Edited by HANS von BÜLOW.

Allegro. ♩ = 132 M.M.

sempre legatissimo



cresc.

(15)

f

ten.

fz

(20)

dim.

p

più p

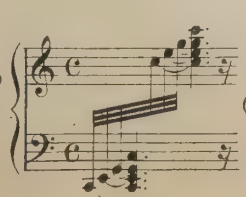
pp

Remarks:

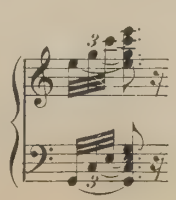
1) Each hand should be practised separately, first of all; quite slowly and with uniform strength. As a test, the player should then try to quicken the speed, and to substitute an unvarying *mezzo piano* for the *forte*. At the appearance of the slightest indistinctness he should return to the first method of practising. Only after the mechanical difficulties have been overcome should the two hands play together. The study of the "interpretation", – the *crescendi* and *diminuendi* &c., – should be worked out in a similar manner; that is to say, each hand should practise the marks of expression correctly, alone, before the two hands are played together. These principles are of course to be applied to all the studies.

2) The teacher should insist on a systematic *arpeggio* wherever this indication is given, and should just as strictly insist on the avoidance of the mannerism of striking notes *arpeggio* where not specially so marked. The least concession on this point – at the beginning of teaching – brings ineradicable harm with it.

The first *arpeggio* is to be played thus:

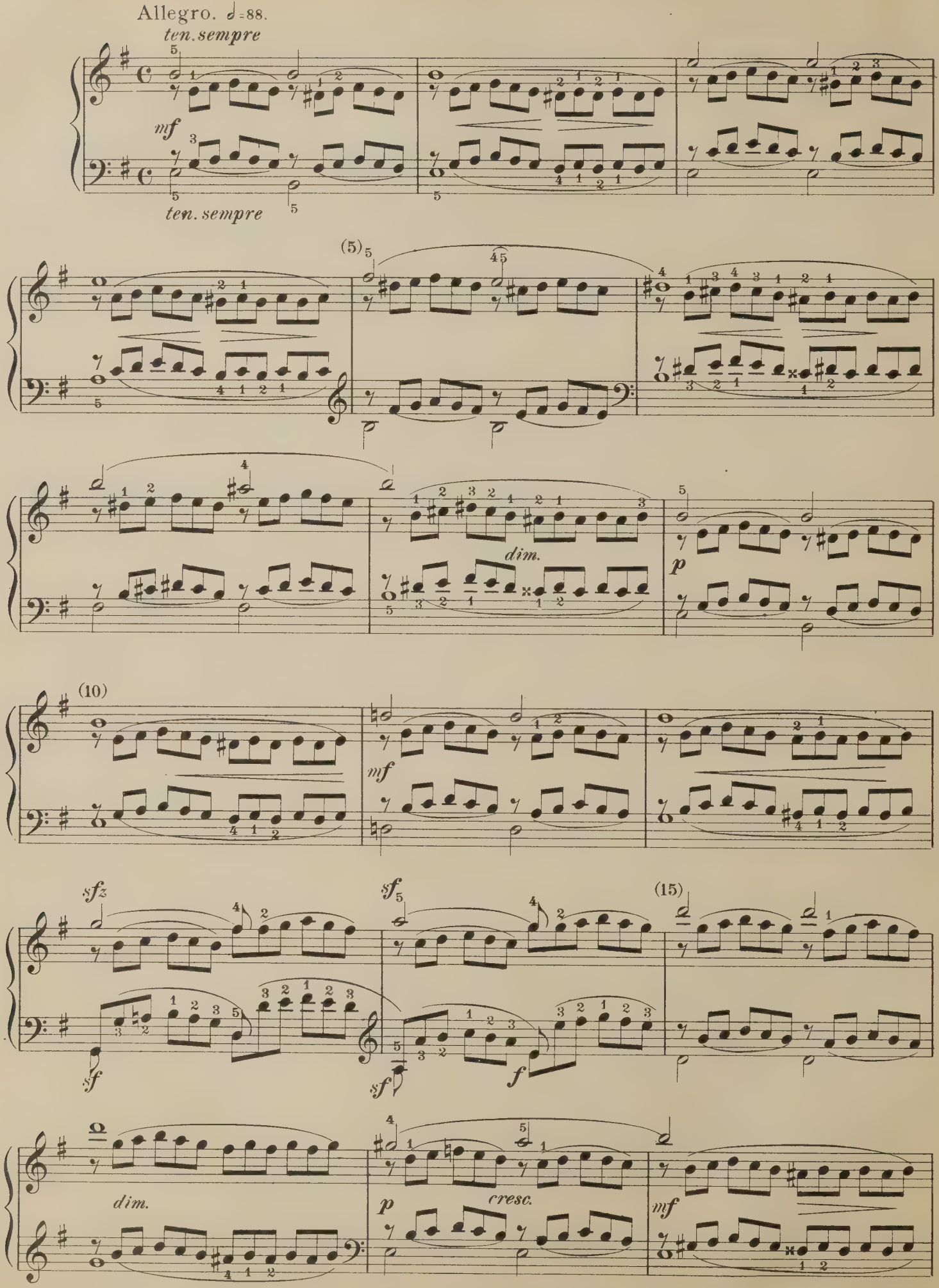


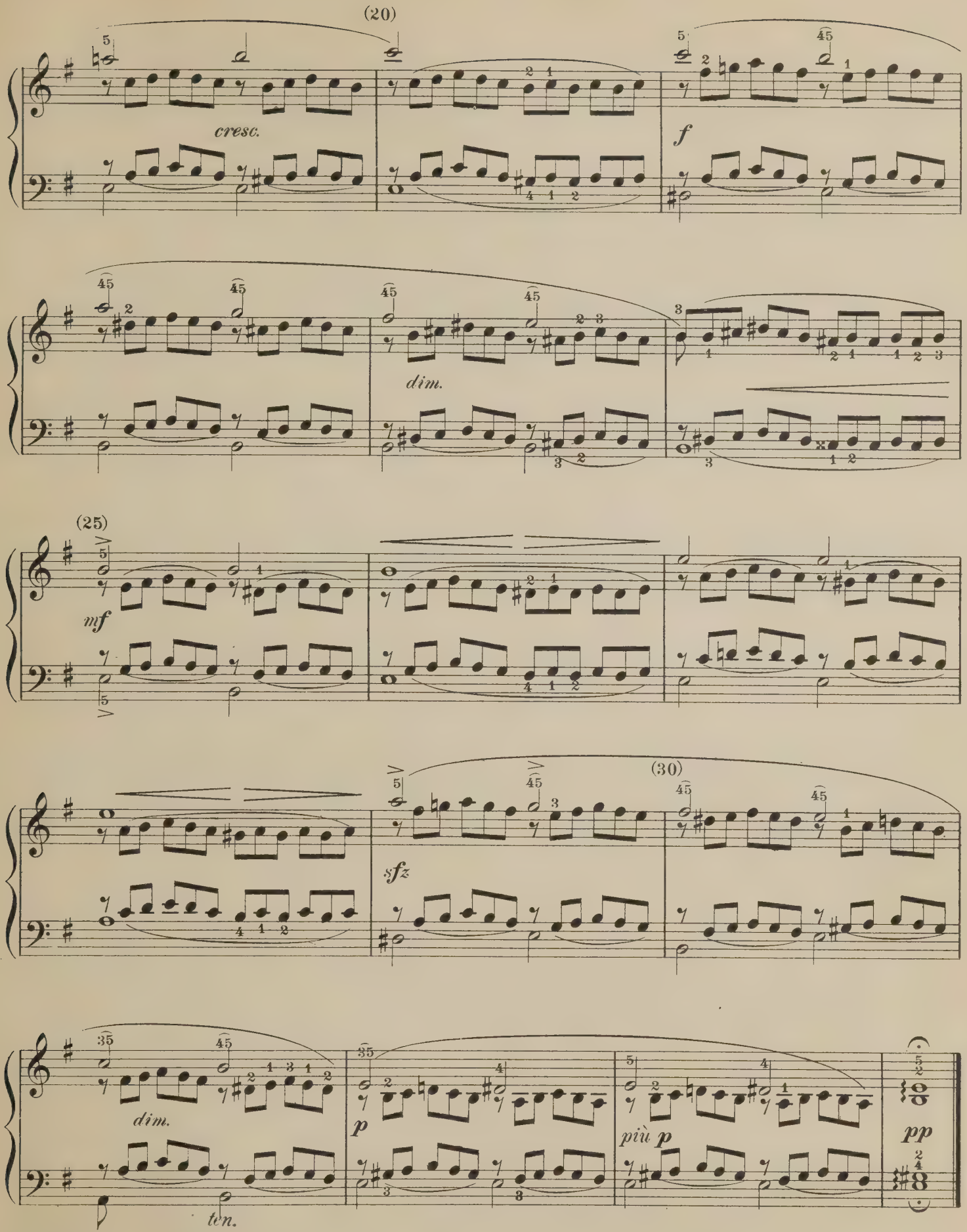
the second (bar 10) thus:



The difference in the manner of playing the two *arpeggio* chords is partly owing to their different value, and partly to the difference in sound of their forms in the two hands. The necessity for striking all the notes in bar 1 separately, arises from the meagreness of sound which would result from striking it like the chord in bar 10, since the upper part is only a repetition, three octaves higher, of the bass notes.

Nº 2.


Allegro. ♩=88.
ten. sempre
mf
ten. sempre
(5)
dim.
p
(10)
mf
sfz
sf
sf
sf
f
(15)
dim.
p
cresc.
mf



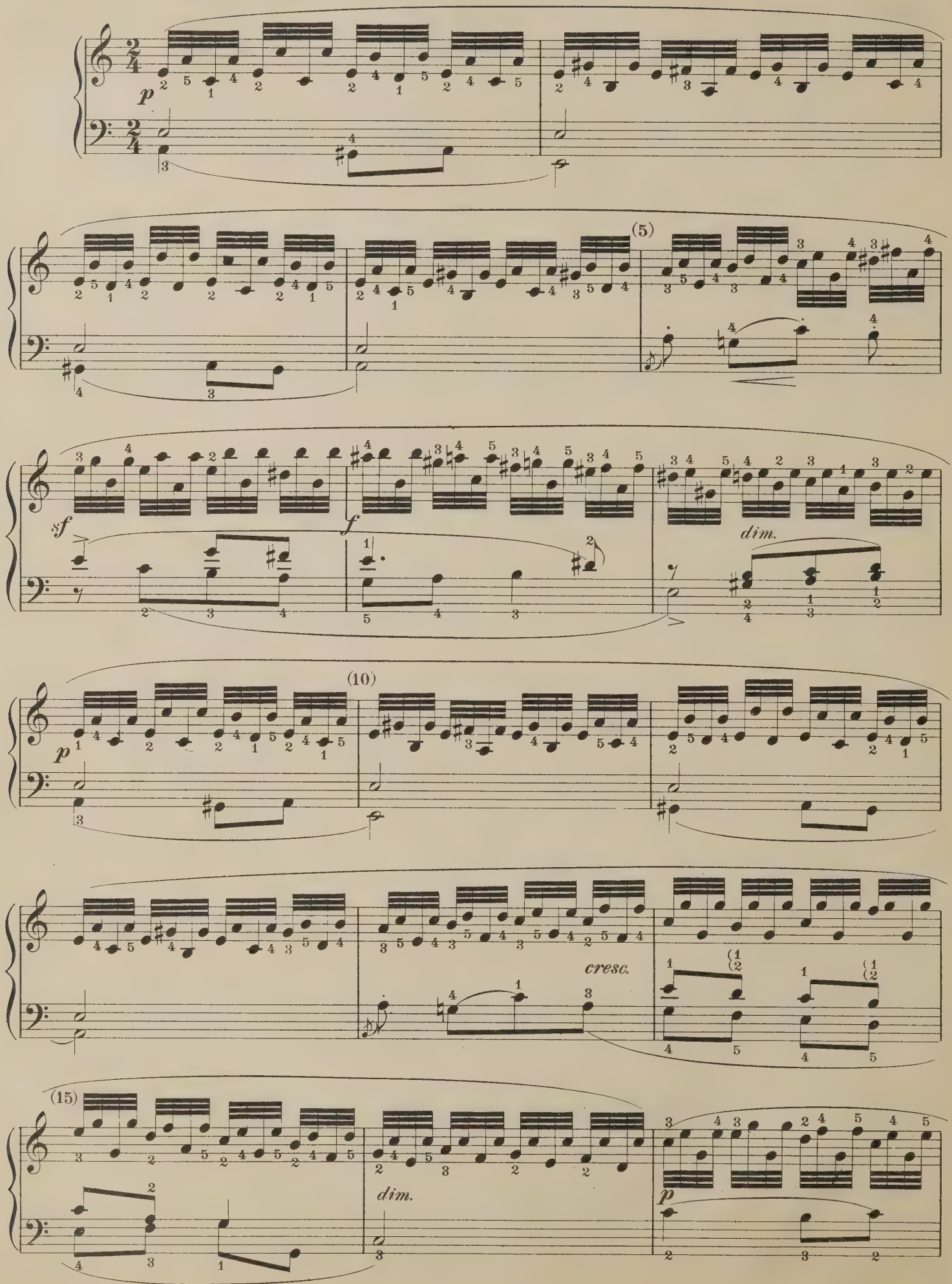
Remarks:

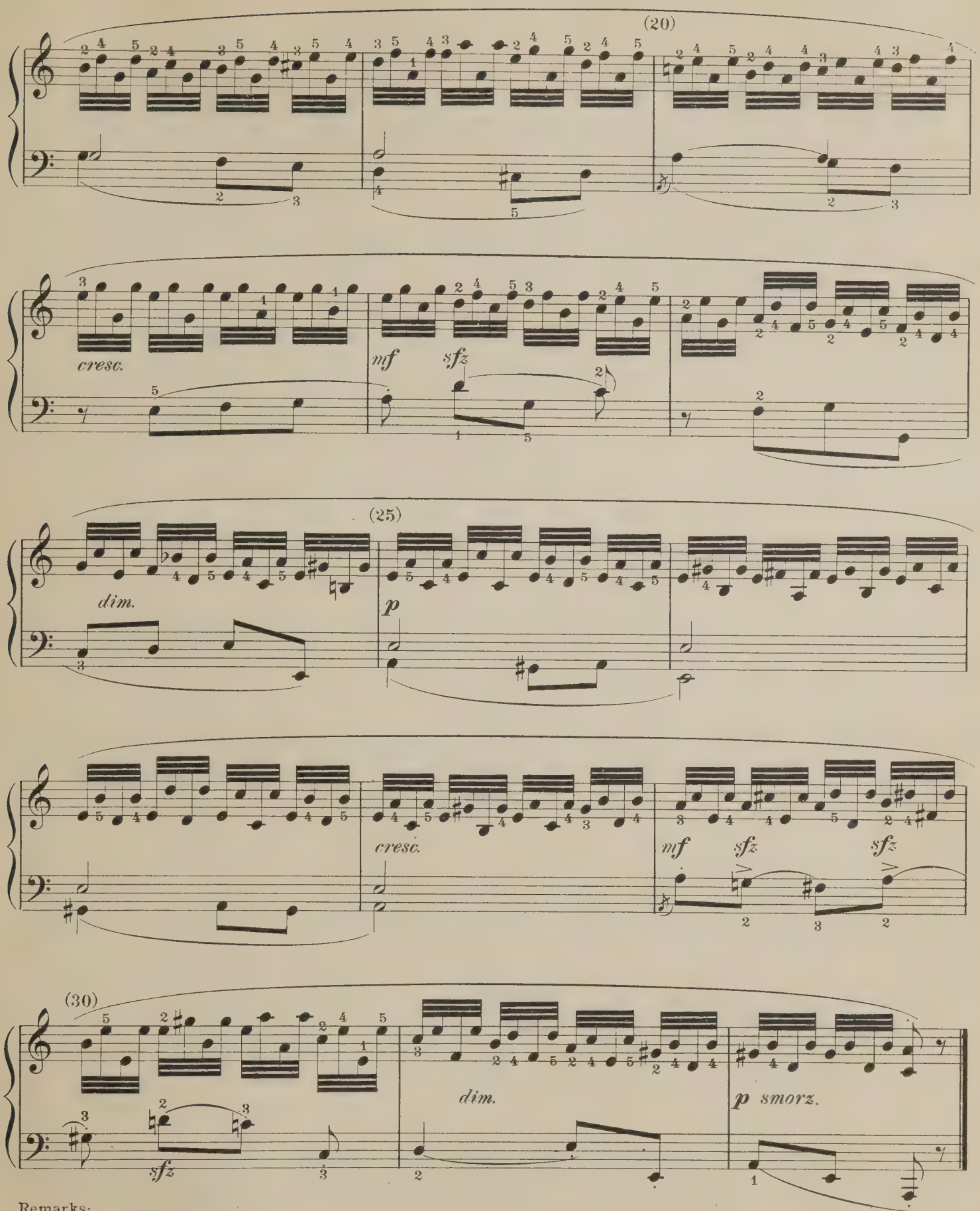
1) To put down the outside fingers firmly and to hold them on their notes, is the chief thing necessary for a beneficial study of this piece. The change of fingering here given must be made as rapidly as possible.

2) The movement of the inner fingers in both hands, while preserving an unvaried lightness of touch, should nevertheless always keep to the natural melodic expression of the figure; that is to say, in ascending a slight *crescendo* should be made, and in descending a slight *diminuendo*.

No 3.

Moderato espressivo. ♪ = 138.



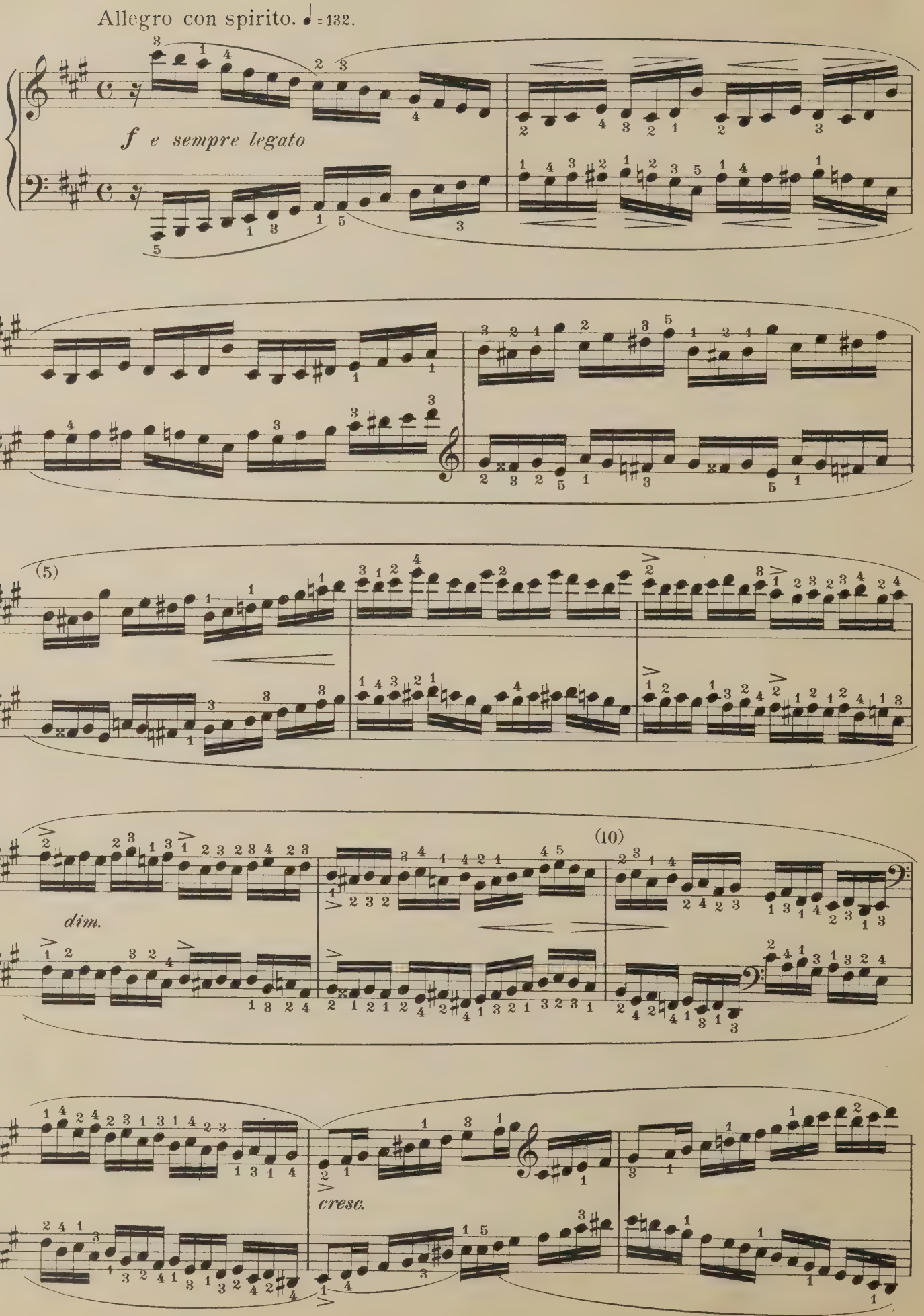


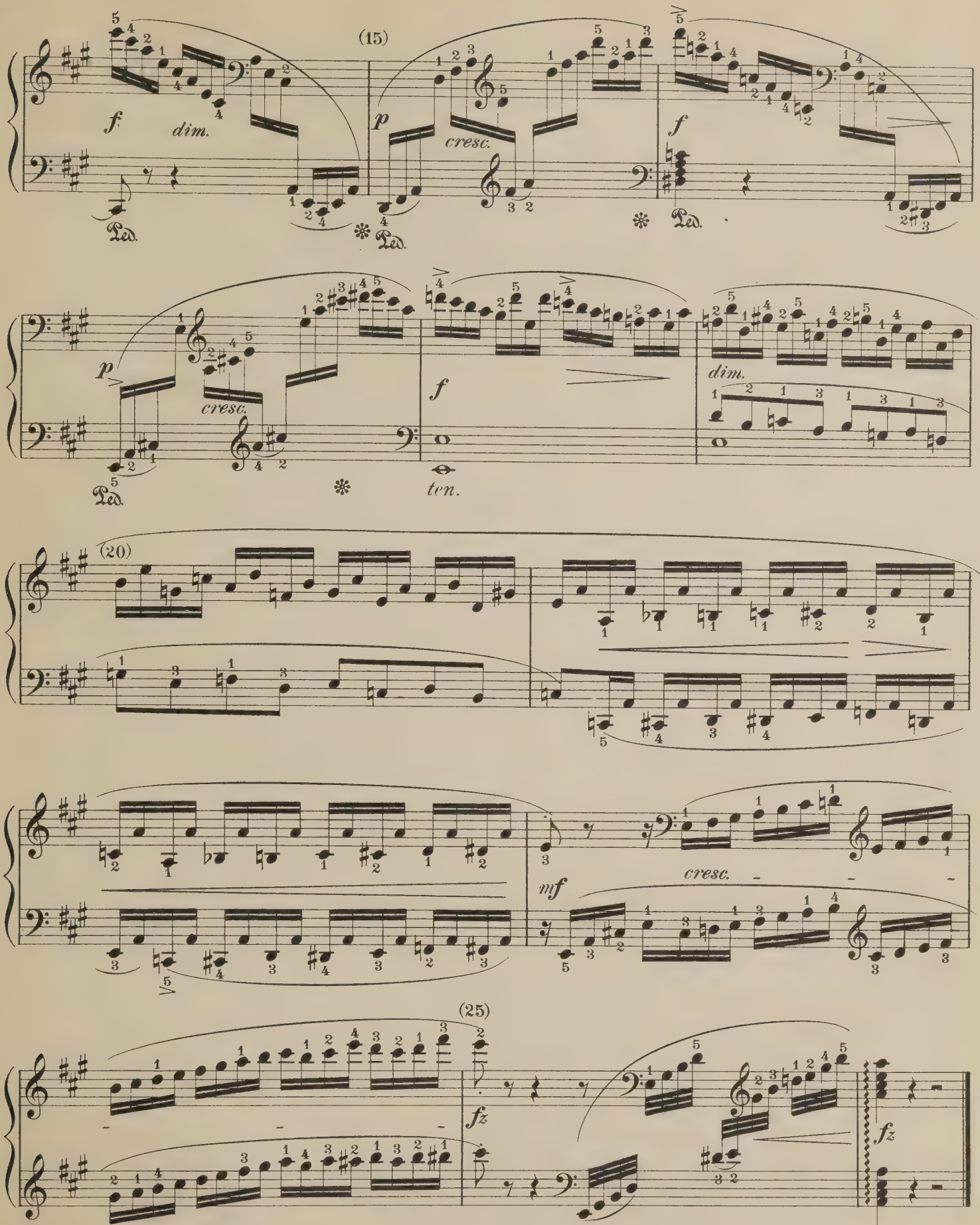
Remarks:

1) The apparent insignificance of the part allotted to the left hand, in this study, must not lead to the idea that the remarks prefixed to No. 1 about the separate study of the two hands can be dispensed with. On the contrary the separate study will add considerably to the musical interest of the piece, and will thus also indirectly benefit the playing of the right hand.

2) The editor thought it necessary, here as elsewhere, to make a partial alteration of the Cramer fingering (though at first sight Cramer's may appear convenient), in order to give every possible opportunity for the cultivation of the neglected fourth finger.

No 4.



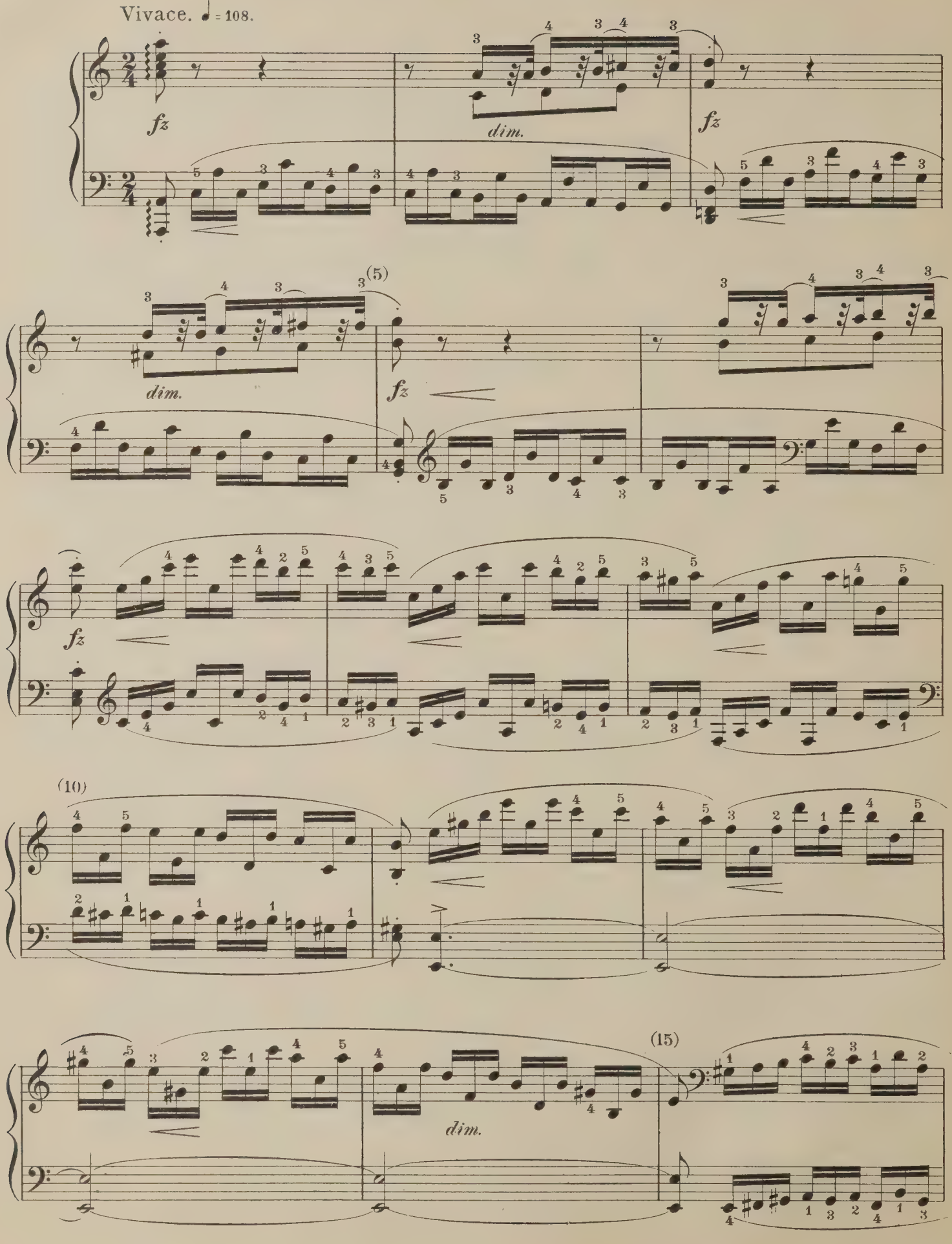


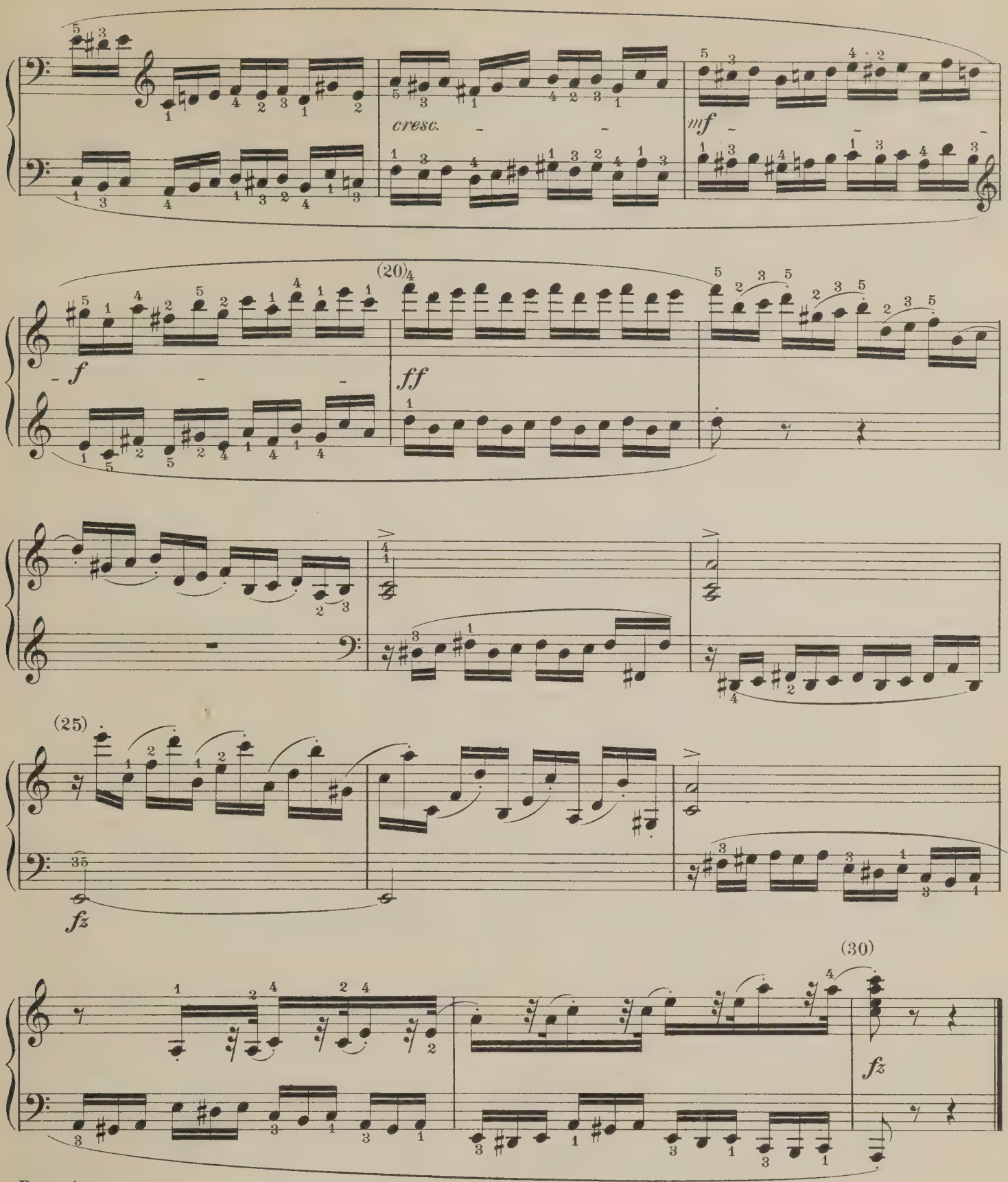
Remarks:

1) It seemed more suitable, both for the rhythm and the mechanism, to divide the figure in bars **14—17**, and also that in bar **25**, between the two hands. From the mechanical point of view it is better to avoid the use of the thumbs in crossing the hands, as they bring the whole palm of the hand into play, and thus hinder the ease of movement.

2) The fingering given in bars **10** and **11** is applicable to all similar movements in those keys which do not employ all the black notes. On transposing this study into B or D the following fingering would, on the contrary, be preferable: for the left hand **1 3 2 4**, **1 3 2 4**, for the right hand **1 4 2 3**, **1 4 2 3**.

No 5.





Remarks:

1) What we commonly call "bravura" may be attained even by a beginner, by a right study of this piece, namely by clearness, equality of strength, and strictness of time. Dynamic *nuances* may, on the whole, be left out of consideration.

2) The chief object of this study will be attained, if the player, after having mastered all the individual difficulties, can play the piece half a dozen consecutive times with increasing power and speed.

3) The thirtyseconds in the right hand (in bars **2, 4, 6, 28, 29**) may be struck with the third note of the left hand triplet. This permission is justified by, e.g, the tradition for the execution of the D major Prelude and of the E minor Fugue in the second Part of Bach's "Wohltemperirtes Klavier."

4) In the figure in bars **21** and **22** the fingering 2 3 4, 3 4 5 might also be employed.

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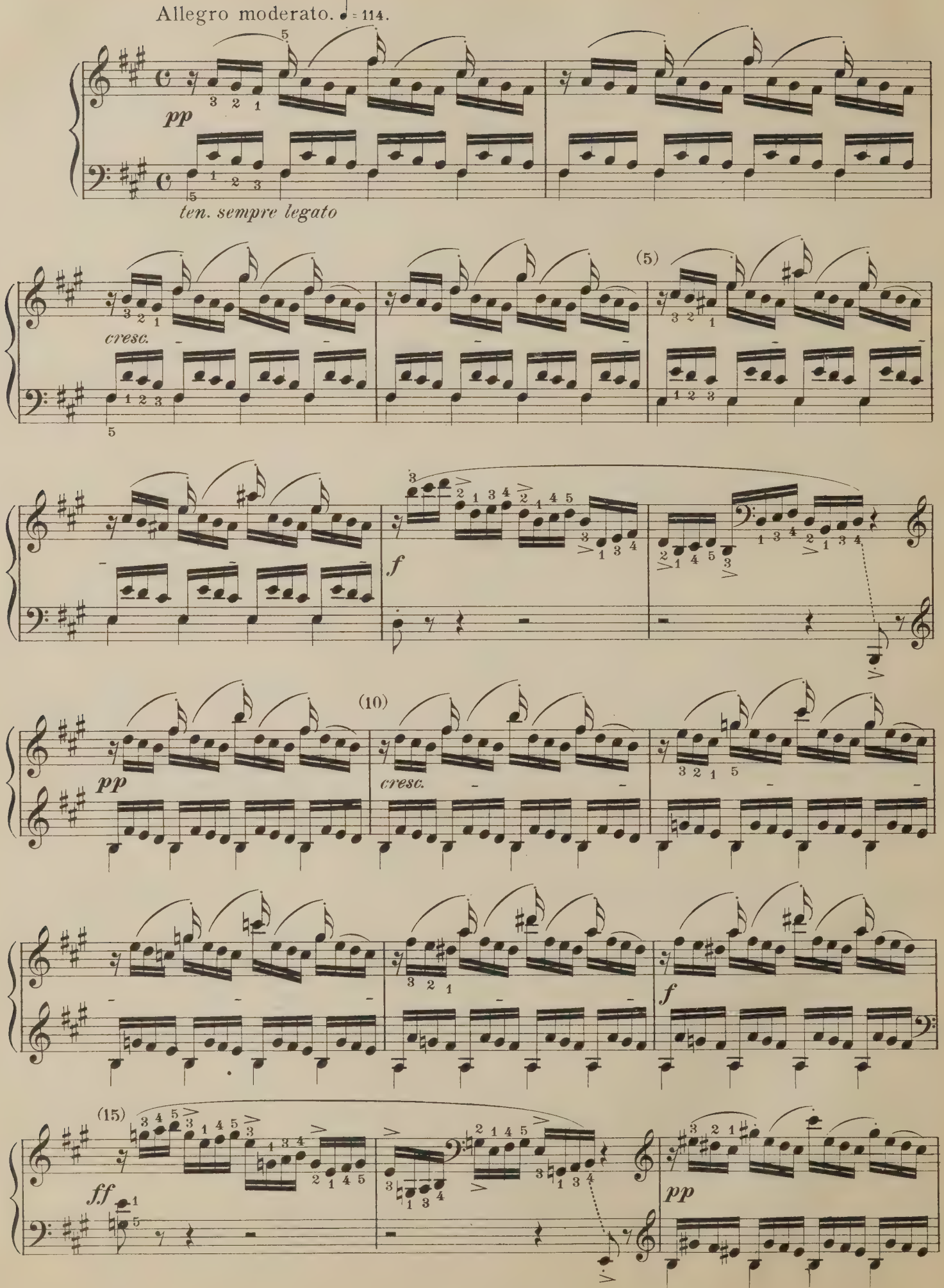
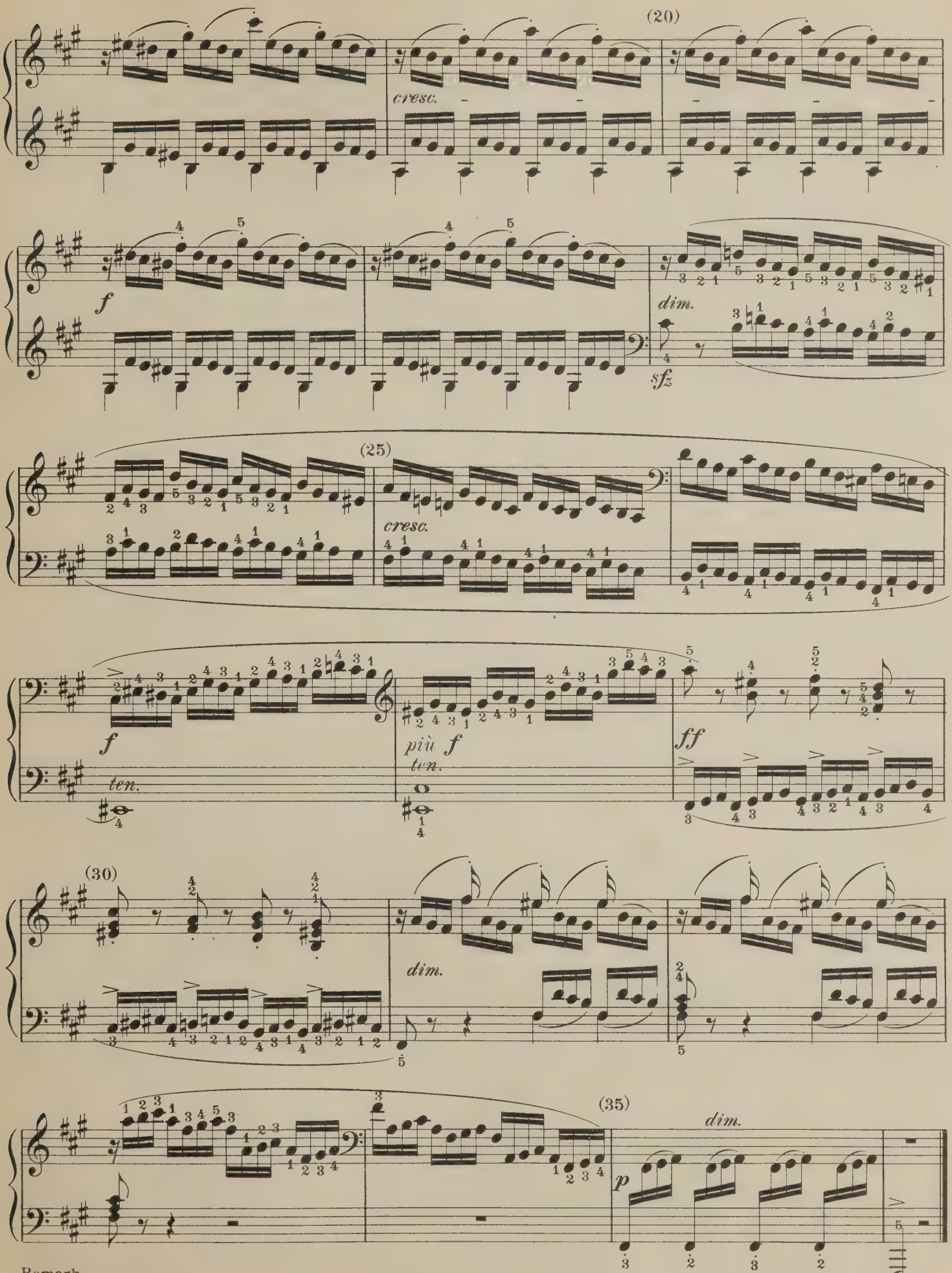
Nº 6.

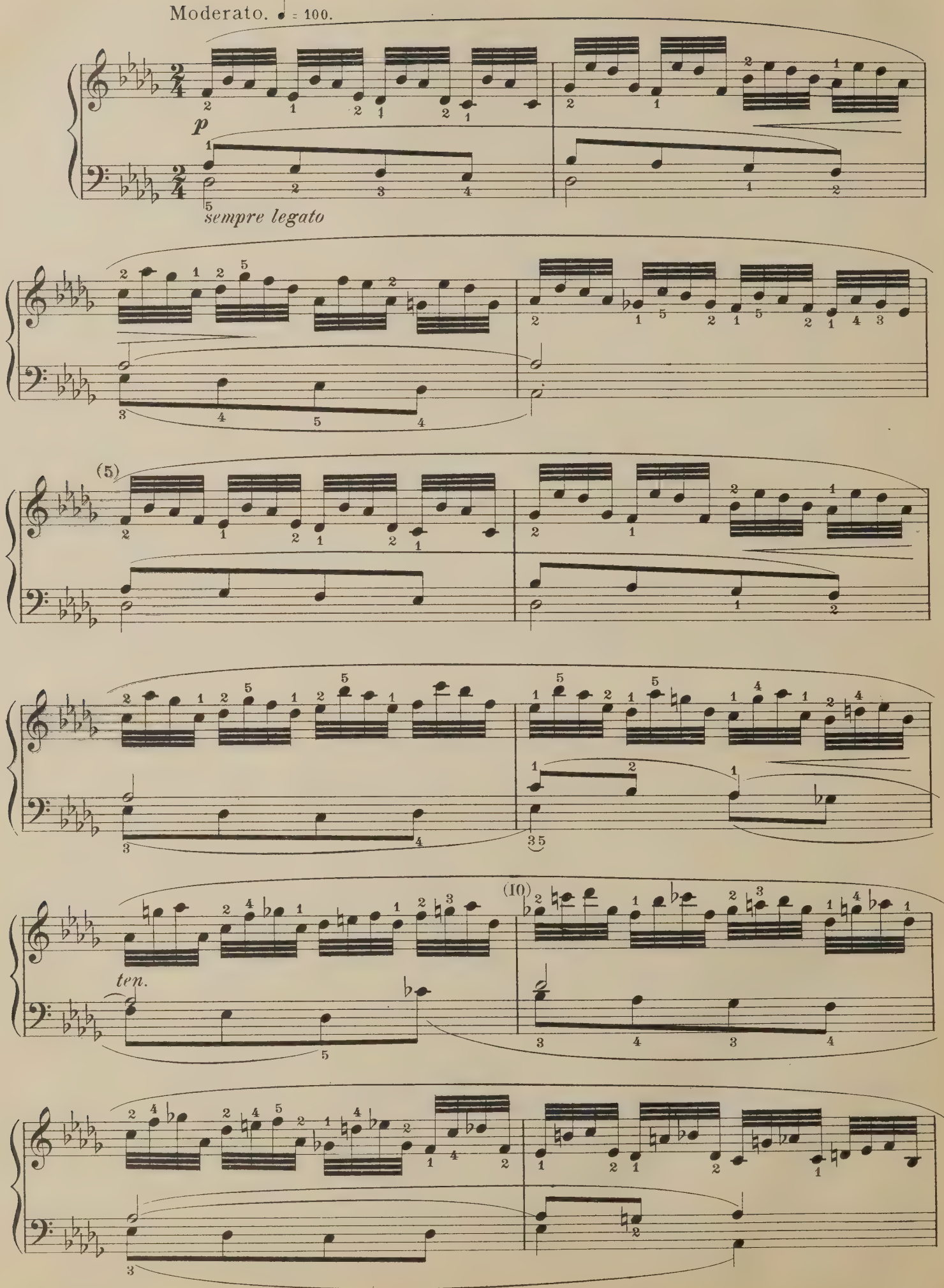

Allegro moderato. ♩ = 114.
pp
ten. sempre legato
cresc.
(5)
f
(10)
pp
cresc.
f
(15)
ff
pp

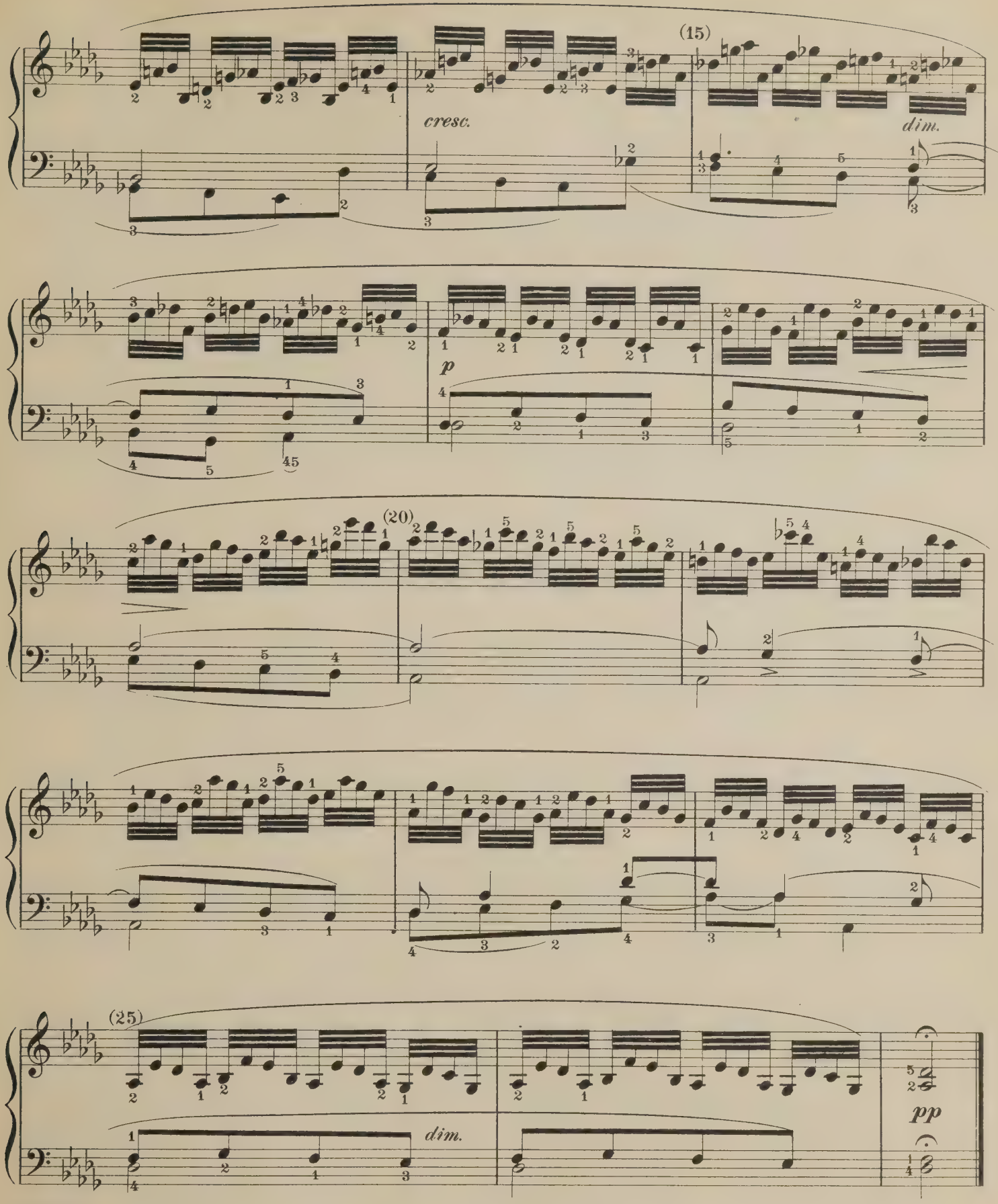


Remark:

The usefulness of this study will be still more obvious if the player will also transpose it into the keys of G minor and F minor. The exercise of transposing cannot be too early recommended to the pupil, as it cultivates the ear and developes the musical understanding.

Nº 7.





Remarks:

1) The editor's experience in teaching has shown him that this study in its original key of D major is useless as compared with the key of D♭ major into which he has transposed it. A more suitable fingering for hands of limited stretching powers in unbroken *legato* playing, for instance in going from the first into the second bar, is not to be found.

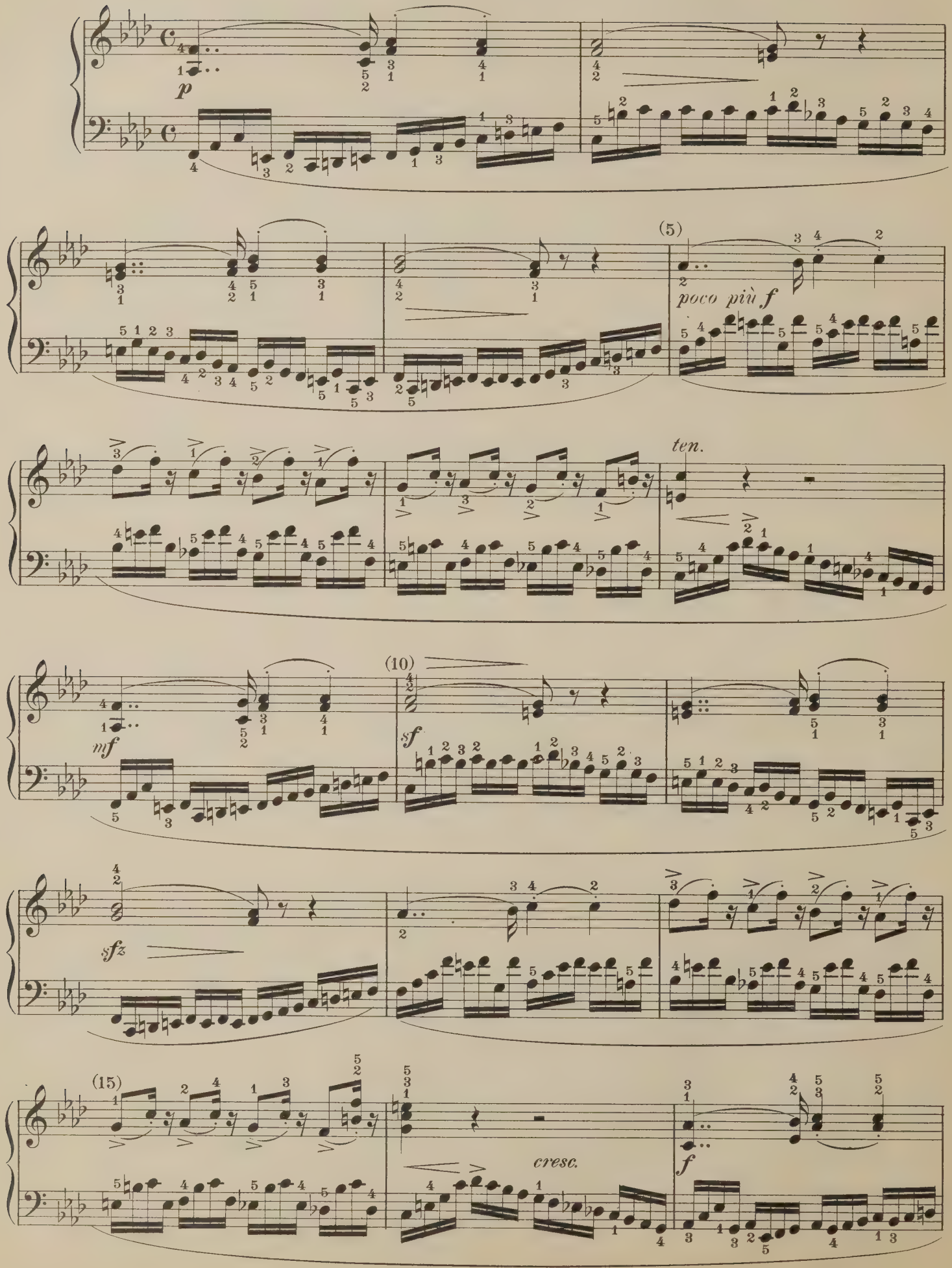
2) The player cannot be too particular about holding down the thumb firmly in the left hand in bars **9**, **13**, and **14**, whilst the second finger turns over it on the last eighth. Sufficient attention is not generally given to exercises such as this in "polyphonic" playing (that is, playing in several parts or voices).

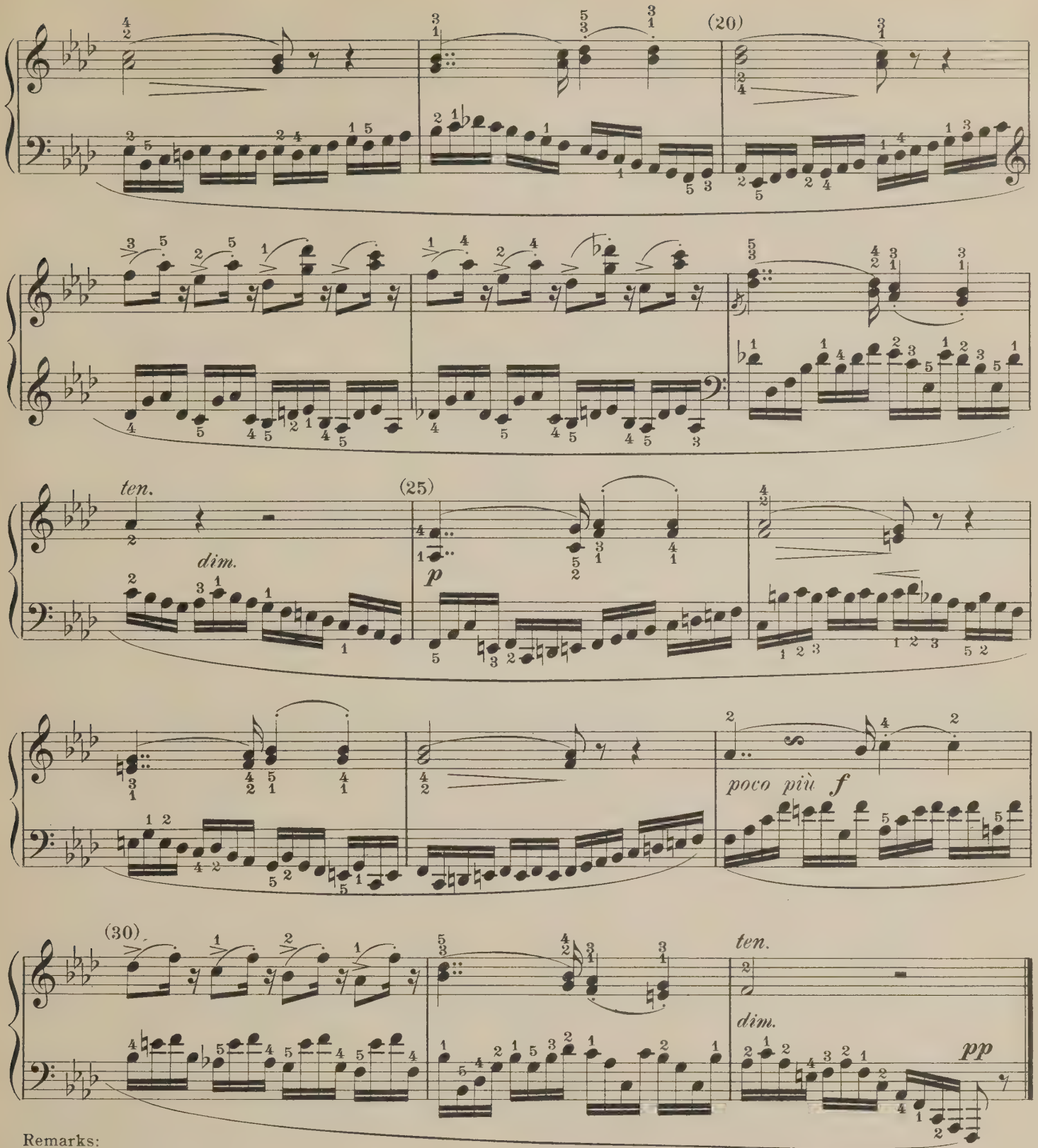
3) A transposition of this study into C major is also recommended, in which case the unavoidable alterations of fingering may be left to the discretion of the teacher.

B.F.W. 1288-38

№ 8.

Moderato con espressione. ♩ = 132.

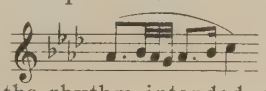
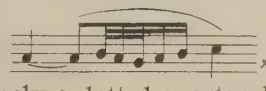




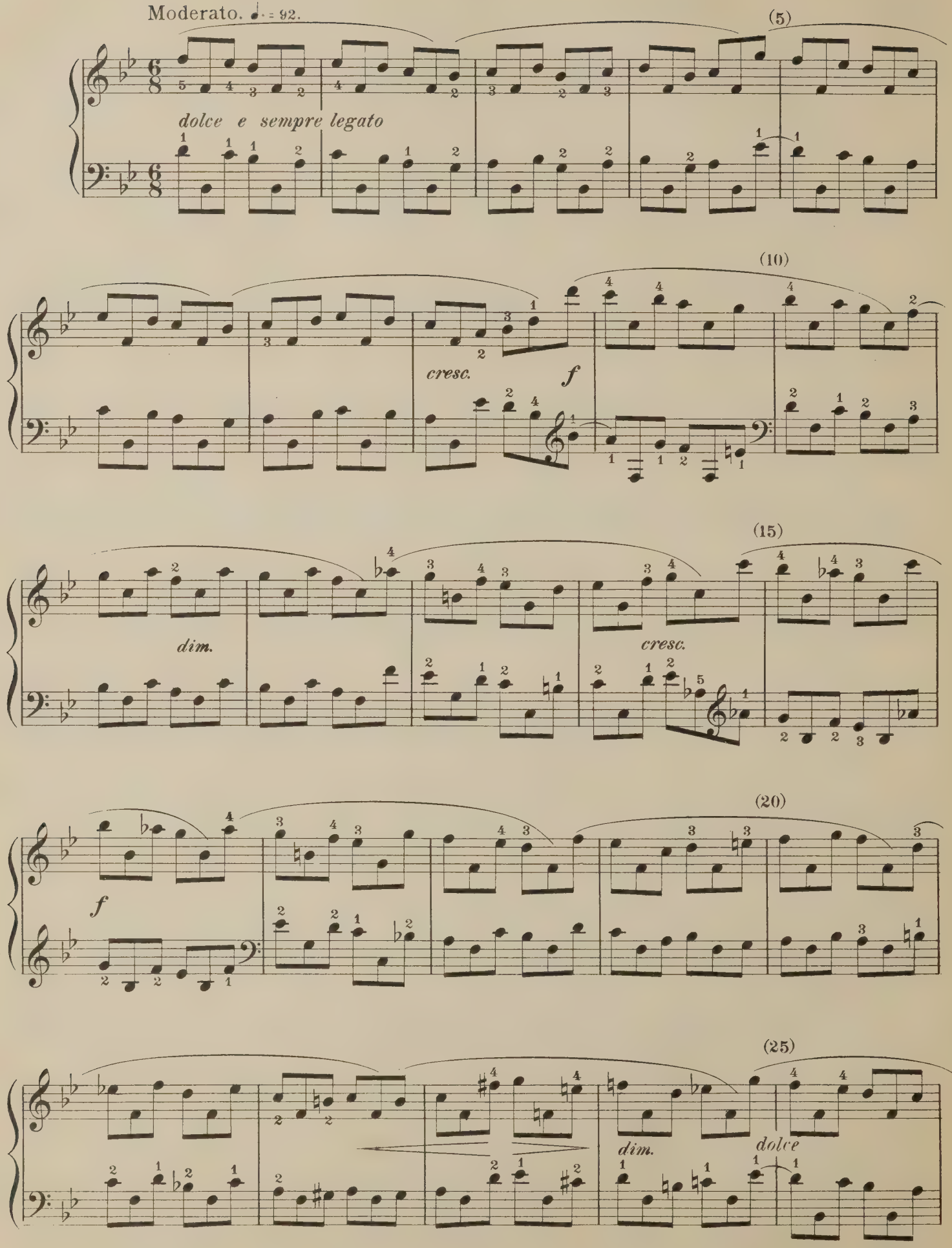
Remarks:

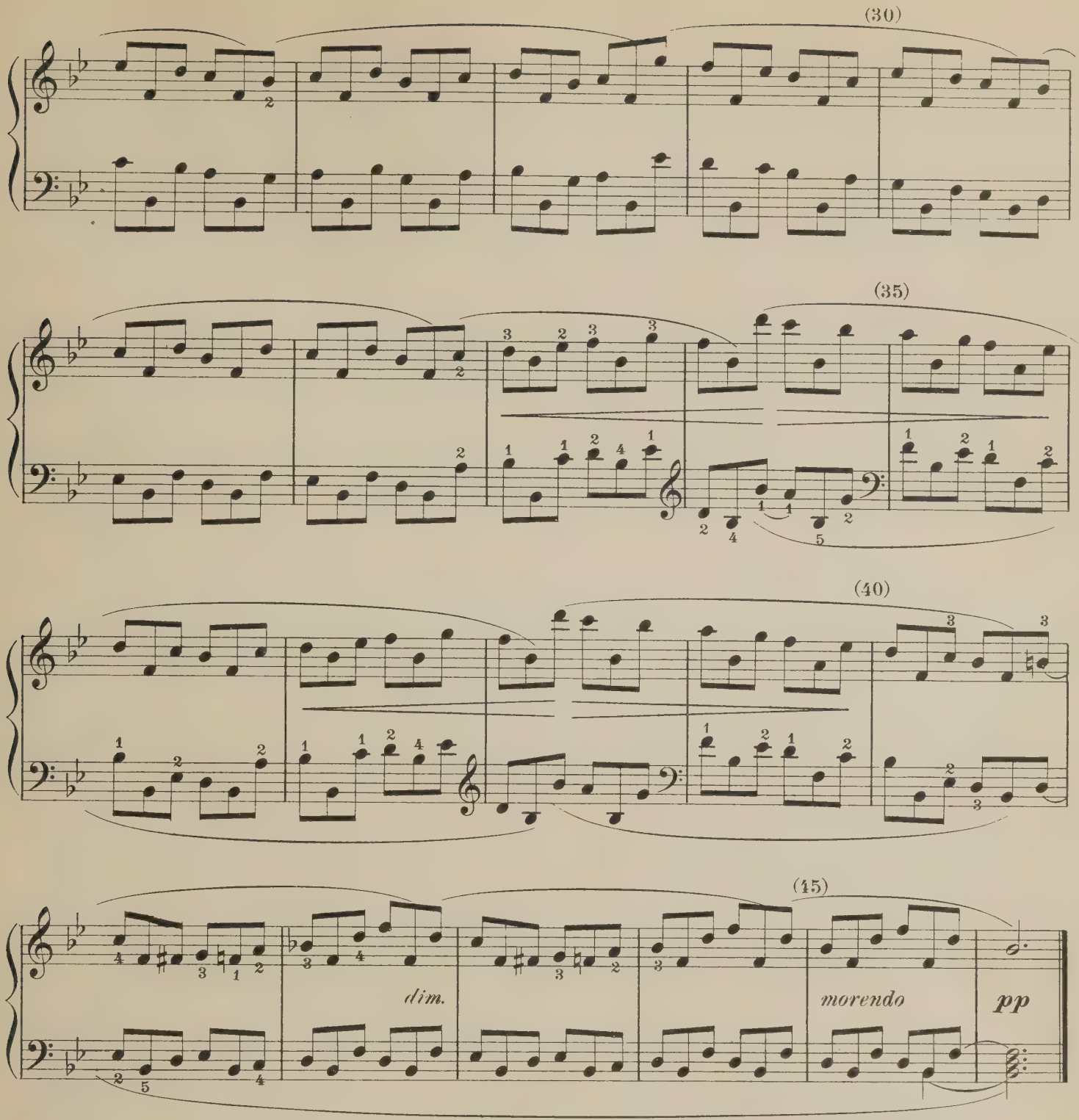
1) In the first place this study must be considered as an exercise of rapidity for the left hand. The teacher should encourage in the pupil a sense of the progression of the bass part, at the same time as the endeavour to acquire equality of touch. This feeling must be made evident in an almost imperceptible accentuation of the notes which mark the different modulations. Of course, these accents are not to be piled on, needlessly: bars **1** and **2**, for instance, do not admit of a repeated accent of the lowest note, whereas in bar **5** the fourth and eighth eighths should be slightly accented in addition to the first and third quarters, and in bars **6** and **7** each quarter; whilst in bars **23** and **31** the second eighth bears no accent, on account of the continuance of the same harmony.

2) No less useful is the separate study of the right hand to ensure an intelligent and beautiful rendering of the study. Careful attention should be given to the seemingly complicated fingering, which is dictated by a regard for the different qualities of touch, and a correct declamation of the melodic phrases.

3) The turn in bar **29** may be played in two ways, either  or  , but the editor prefers the latter way, because it adheres more strictly to the rhythm intended, namely: a dotted quarter held over the second beat; and the dissonance of the A♭ against the G of the bass (on the 4th eighth) cannot be considered objectionable.

Nº 9.


Moderato. ♩. = 92.
dolce e sempre legato
cresc.
f
dim.
cresc.
f
dim.
dolce
(5)
(10)
(15)
(20)
(25)



Remarks:

1) The original fingering has been retained, although in accordance with the principles of modern technique—especially in conjunction with the phrasing—systematic alterations might have been made. Yet the principal object is to learn a *legatissimo* in both hands, which, throughout, rise and fall in union.

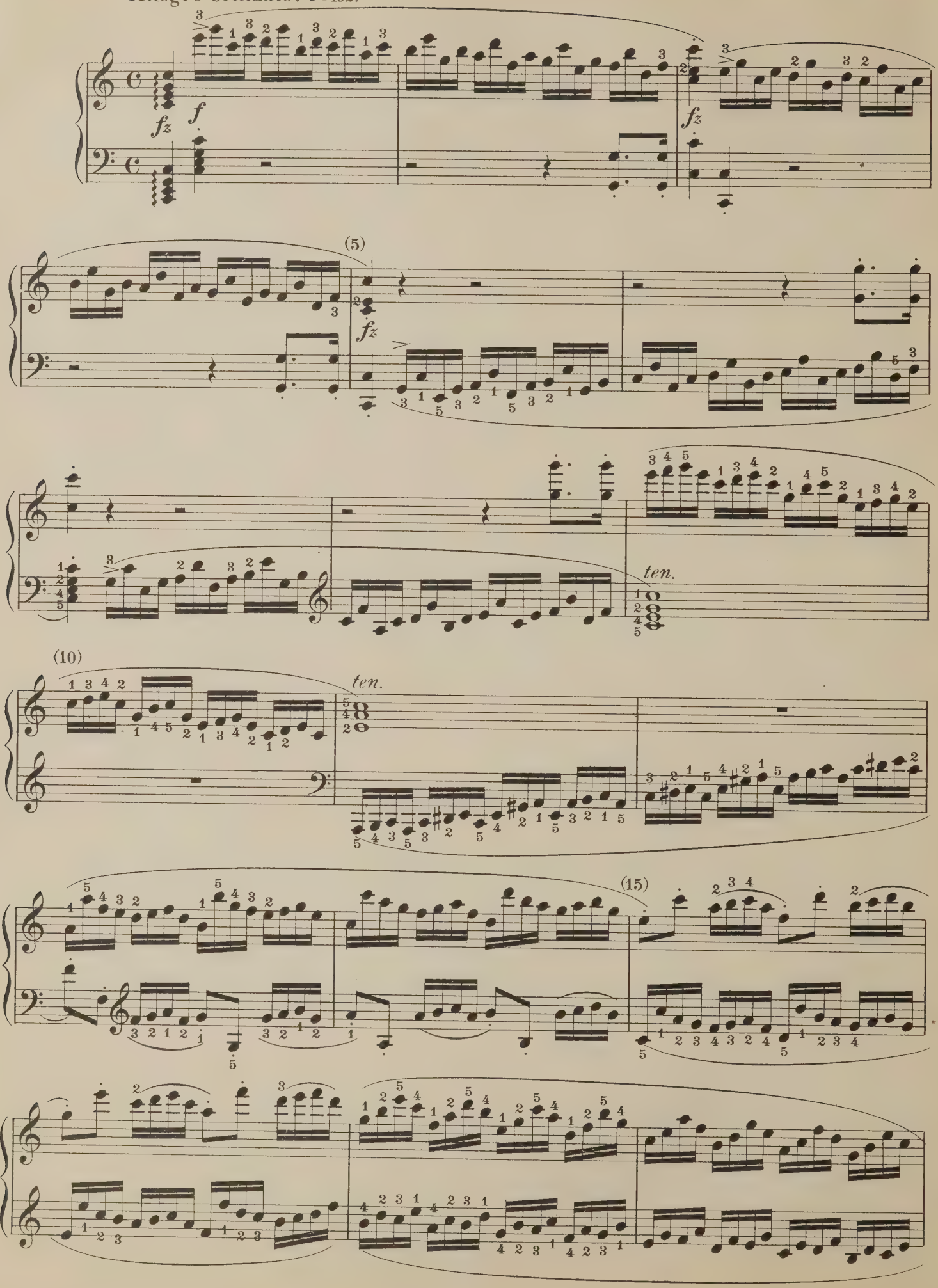
2) By the division of the slurs, the player will see that the first up-beat note is silent, and that the subject begins with an Arsis (up-beat) to which, after two bars, a very slight accent is given. A deviation from this phrasing, in bars **34–40**, is justified by the extension of the melody, in which any break before the final eighth of bars **34** and **38** is inconceivable.

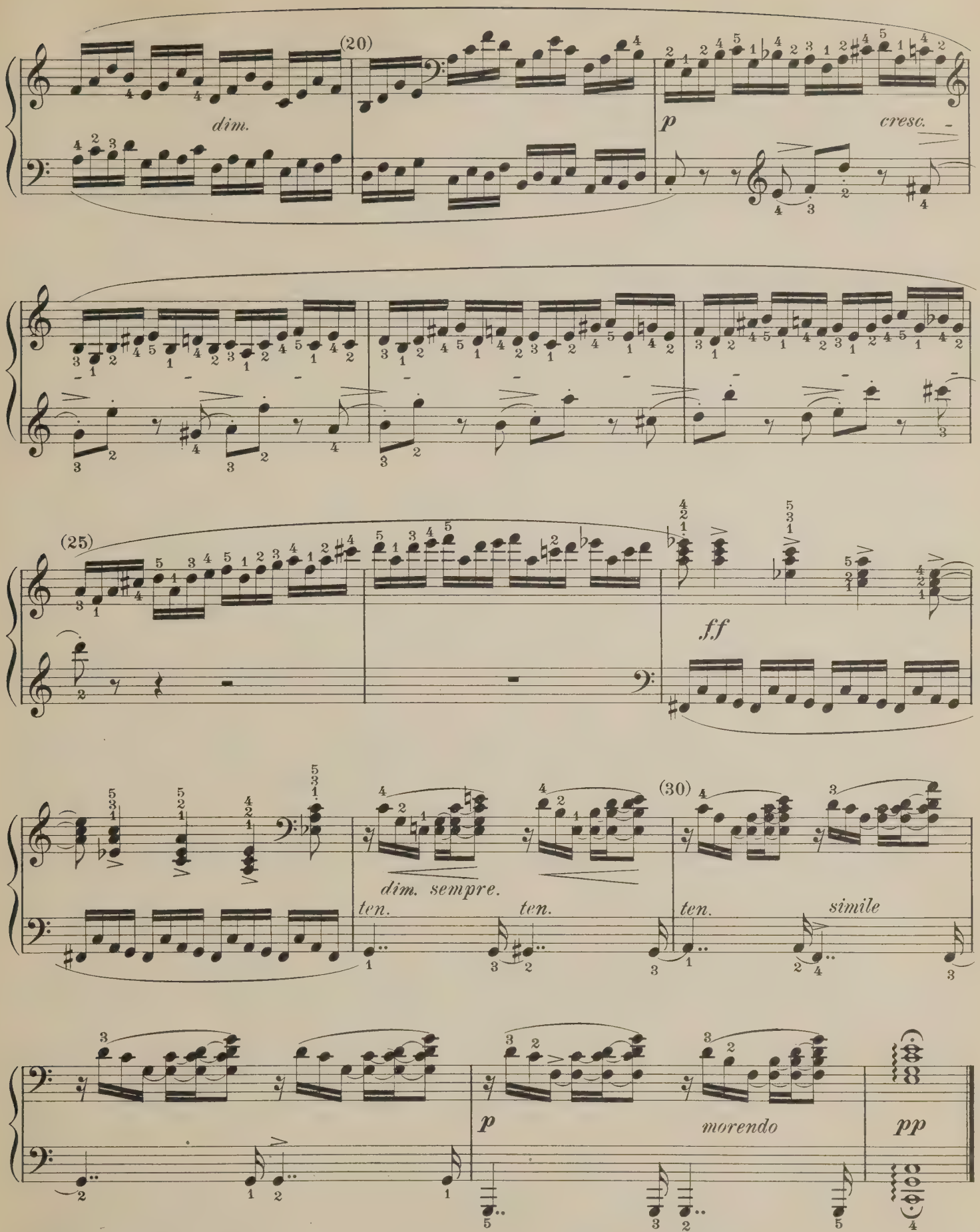
3) The metre must be thought of as follows: $\frac{6}{8}$ ♪|♩ ♪♩ ♪|♩ ♪♩ and the fingers should linger slightly on the first and fourth notes in both hands, though of course without delay in striking the second and fifth notes.

4) The new popular editions (Litolff and Peters) give f instead of b♭ as the second eighth of the left hand in bars **35** and **39**, which is contradicted by the old English edition (with the author's own corrections) which the editor had before him.

№ 10.

Allegro brillante. ♩ = 152.





Remarks:

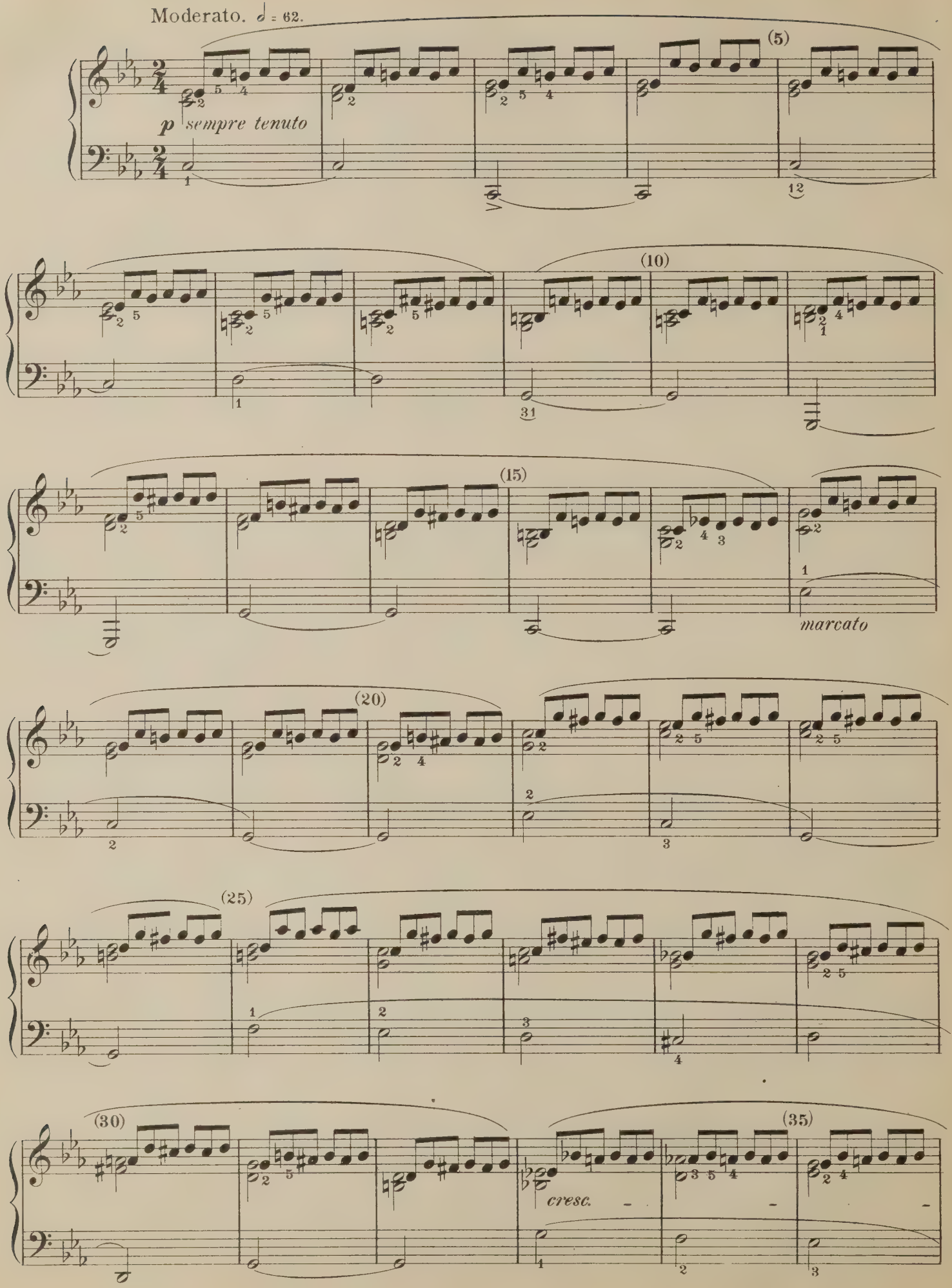
1) As regards the execution of the *arpeggio* chords in the first and last bars, compare the foot-note to No. 1.

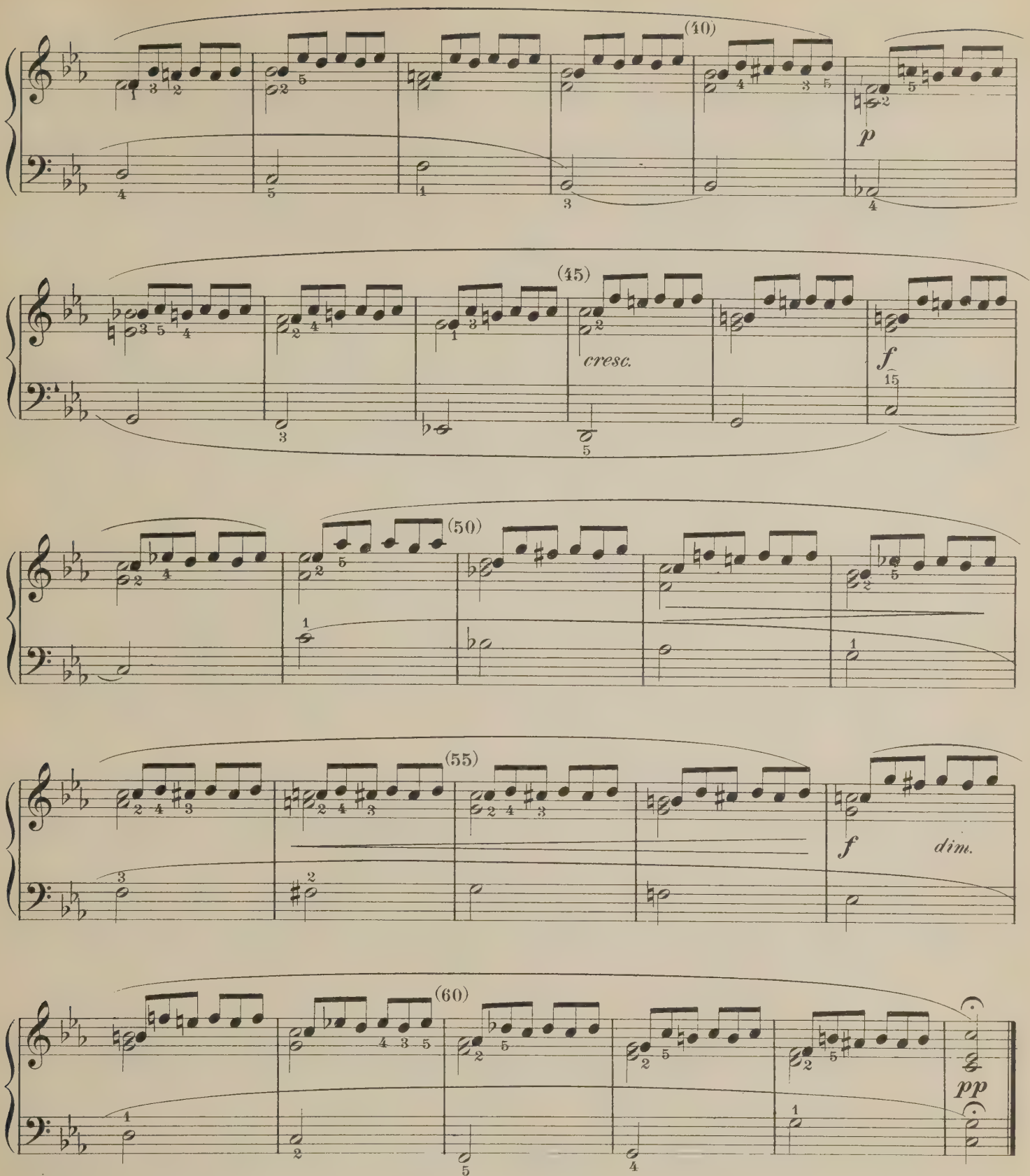
2) The *staccato* which comes in the two hands, alternately, must be played very sharp. Bars (13–16.)

3) The episode in 21–25 requires special attention, on account of the changing fingering in the right hand.

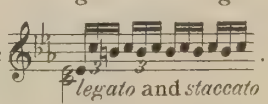
4) In spite of a great similarity to No. 1, this study cannot be considered superfluous.

Nº 11.





Remarks:

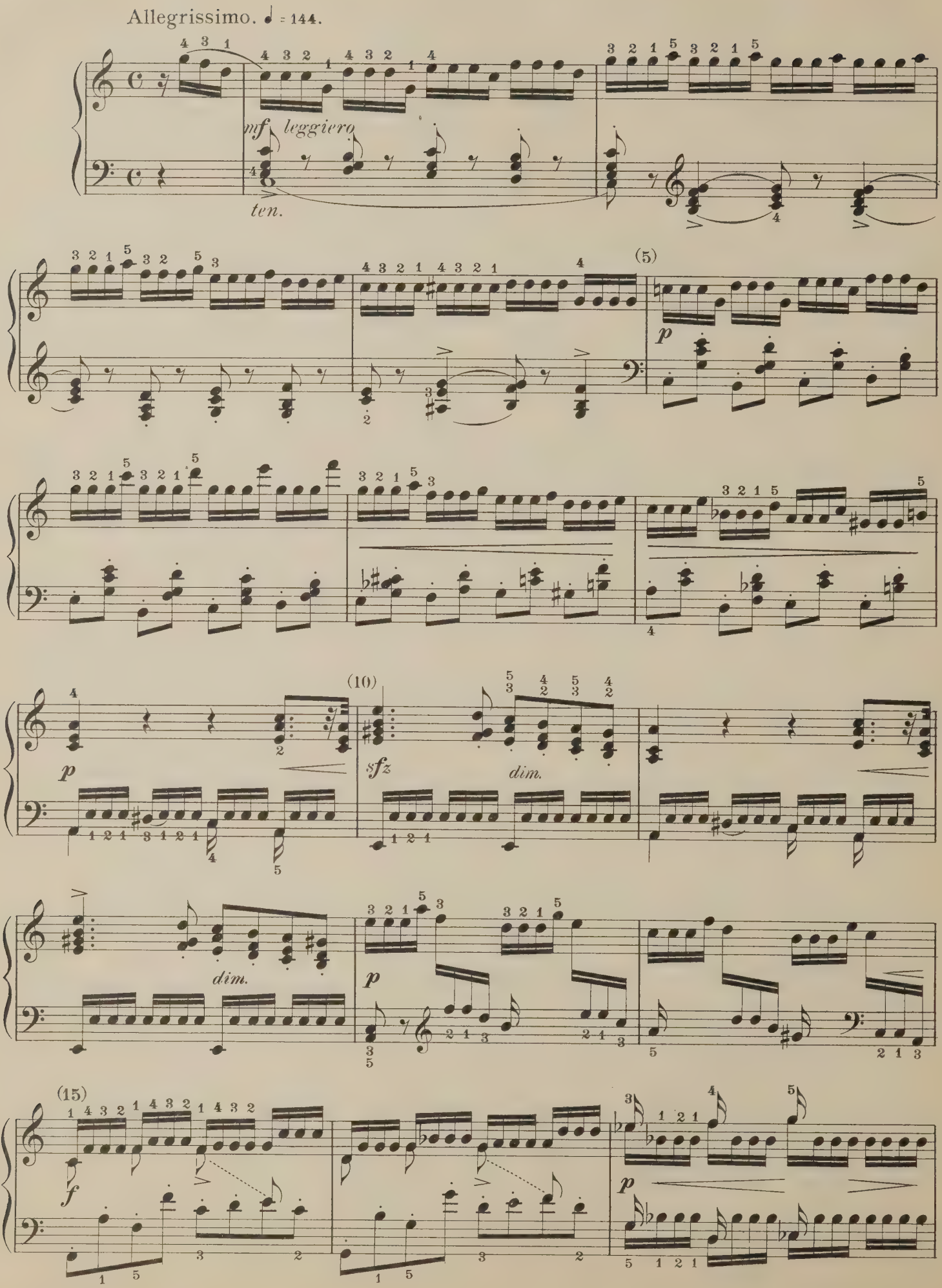
1) In order to make this study still more profitable for obtaining independence in the fourth and fifth fingers of the right hand, the player is recommended to double the length of the shake in each bar, at the very least, thus: 

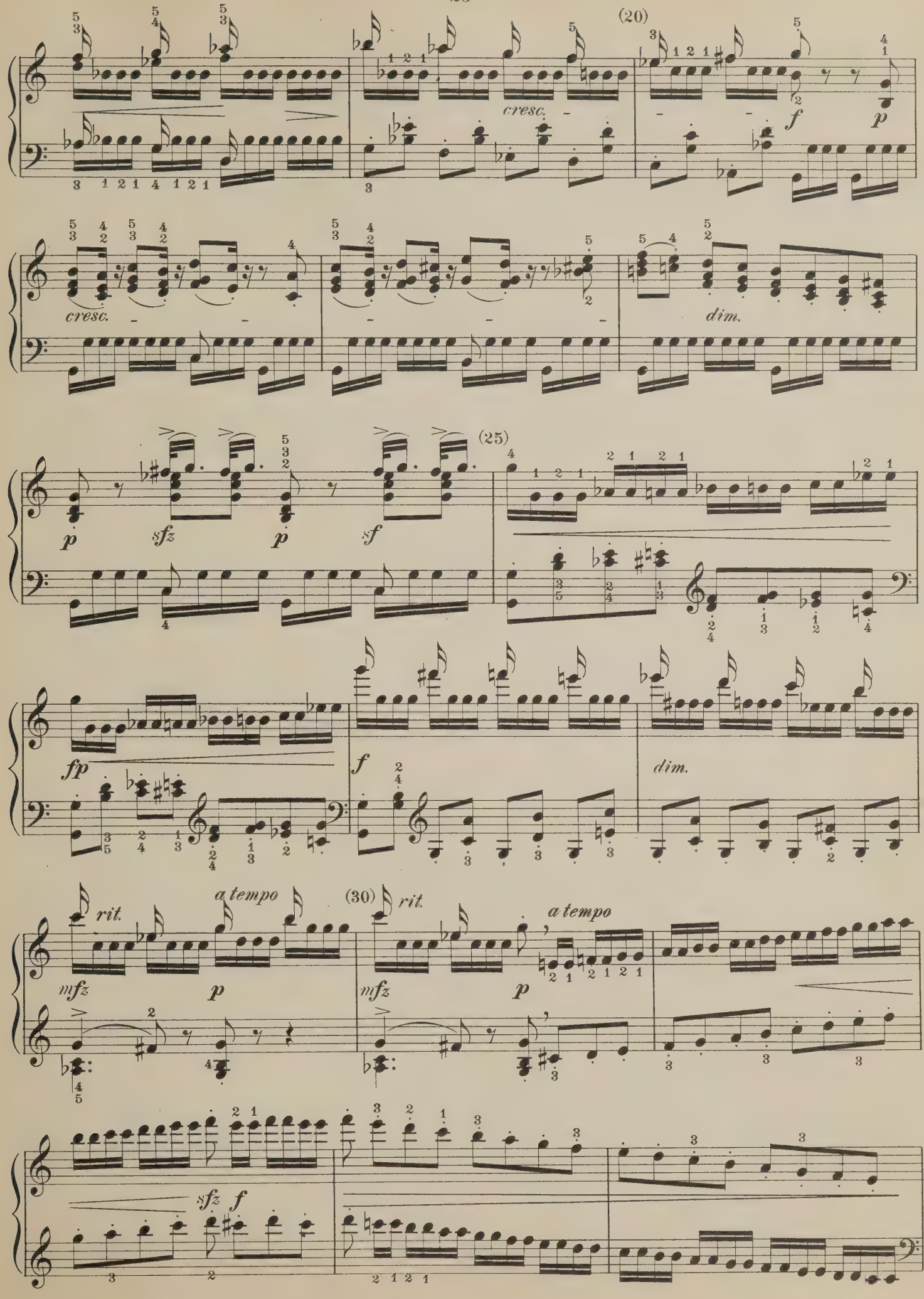
2) Bars 1, 4, 12 and 28 are the only ones that will give trouble to hands of small stretching capability. It must be left to the judgment of the teacher to make any necessary modifications to lessen this difficulty in each individual case.

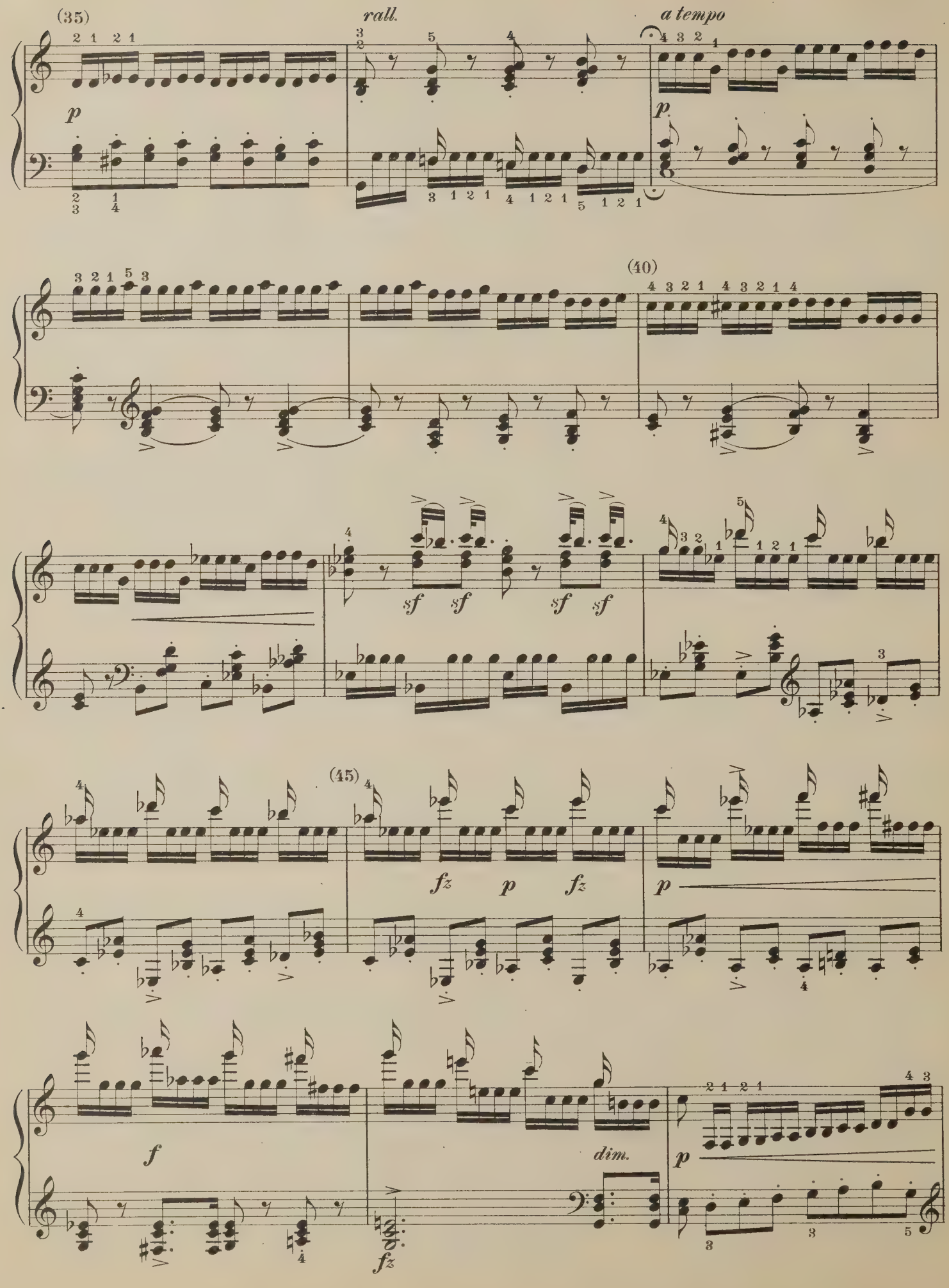
3) As regards the technical aim of this piece, its form (which may serve as a model) and its contents, both in melody and modulation, should be separately studied. It consists of eight phrases of eight bars each, the last bar counting as two.

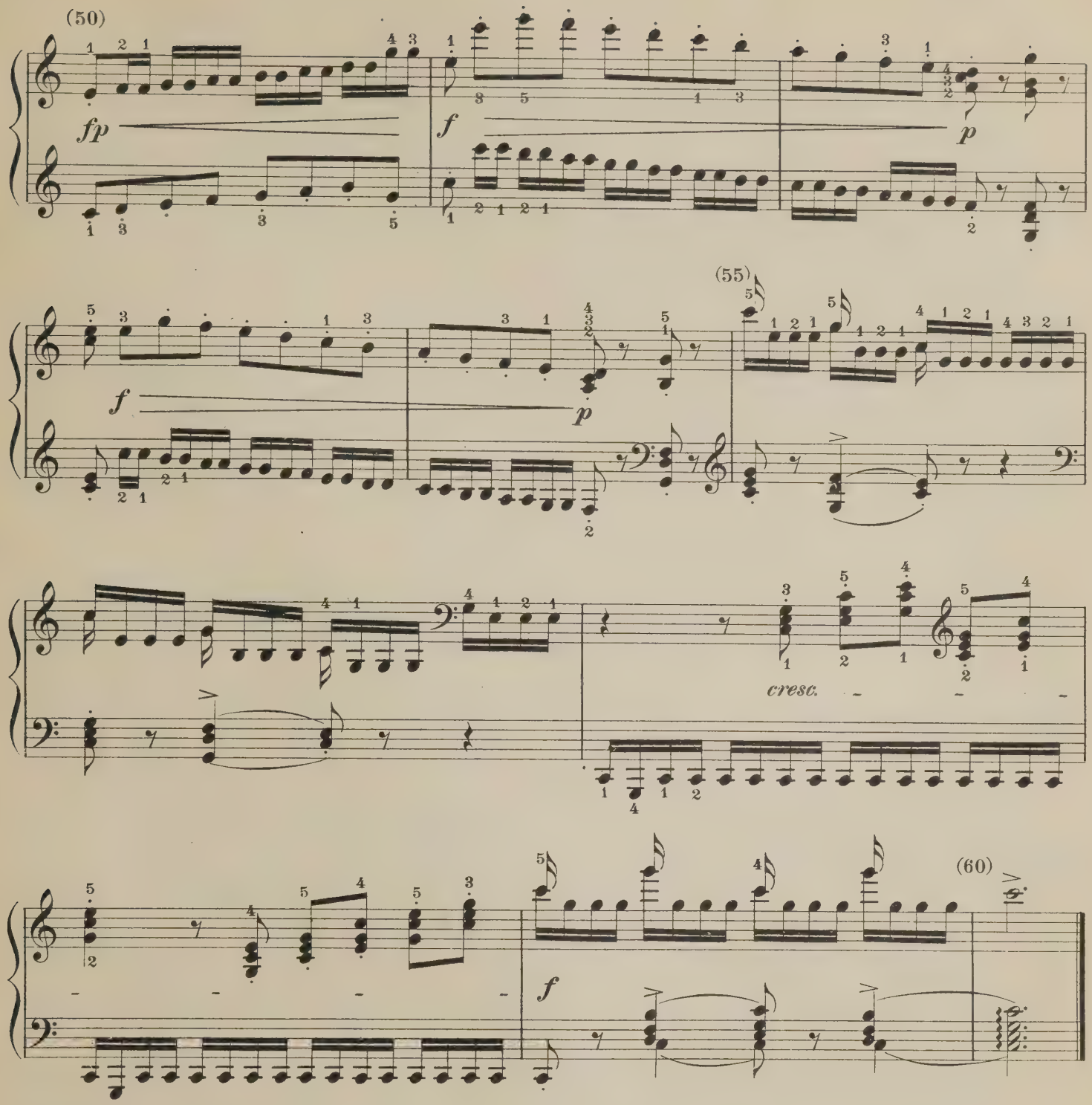
4) It will be of great use, both technically and as a practical application of the first knowledge of harmony, to transpose this study into the keys of C♯ minor and B minor.

Nº 12.




(20)
cresc.
f
p
cresc.
dim.
(25)
p
sfz
p
sf
fp
f
dim.
(30)
rit.
a tempo
mfz
p
rit.
a tempo
mfz
p
sfz
f


(35)
rall.
a tempo
p
p
(40)
sf sf sf sf
(45)
fz p fz
p
f
dim.
p
fz



Remarks:

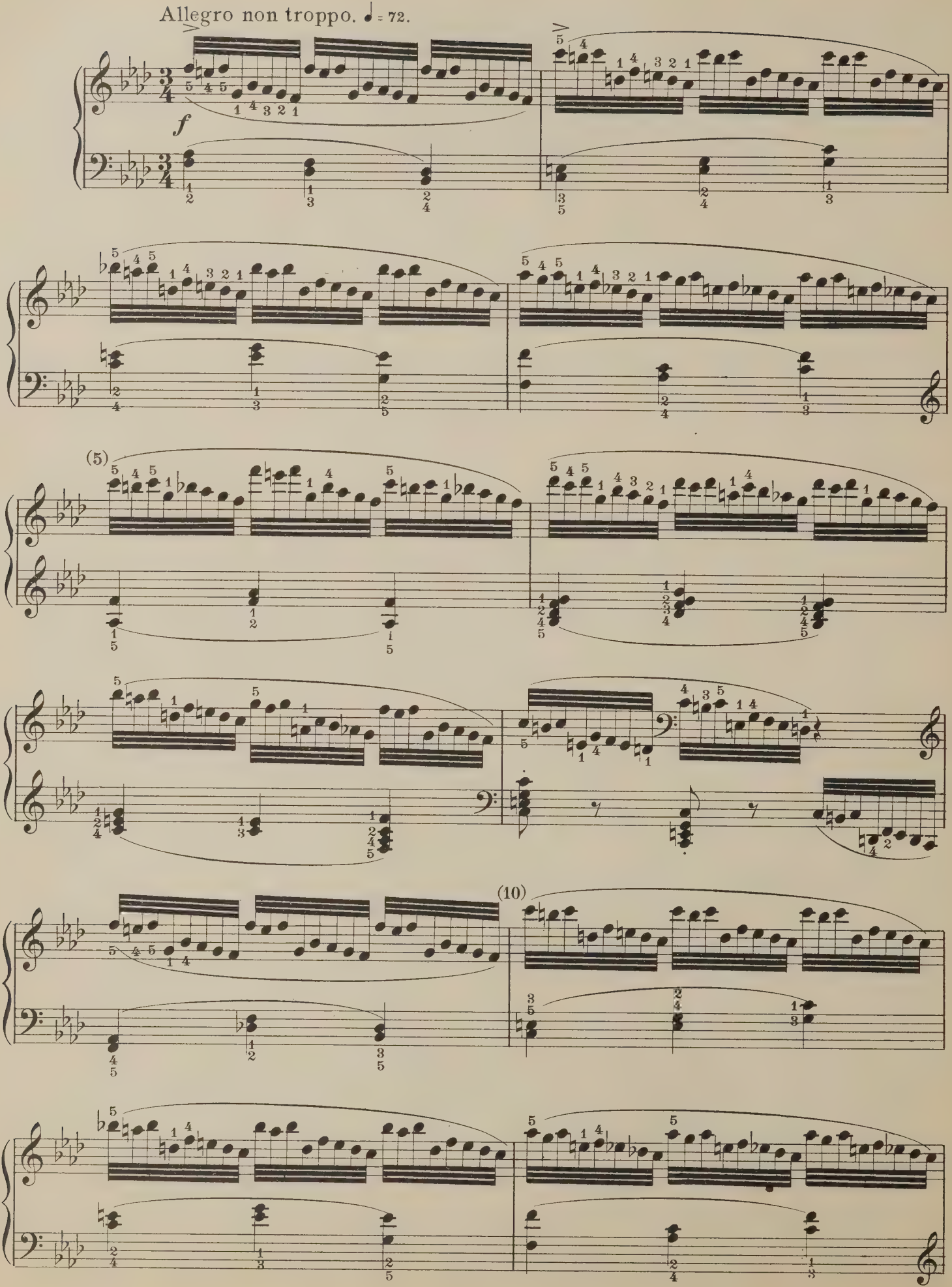
1) Changing the fingers on the same key is one of the most useful means of gaining flexibility and rapidity. These however can only be attained by the most careful attention to distinctness, and a due control of this necessitates a very moderate speed, especially in first beginning the study.

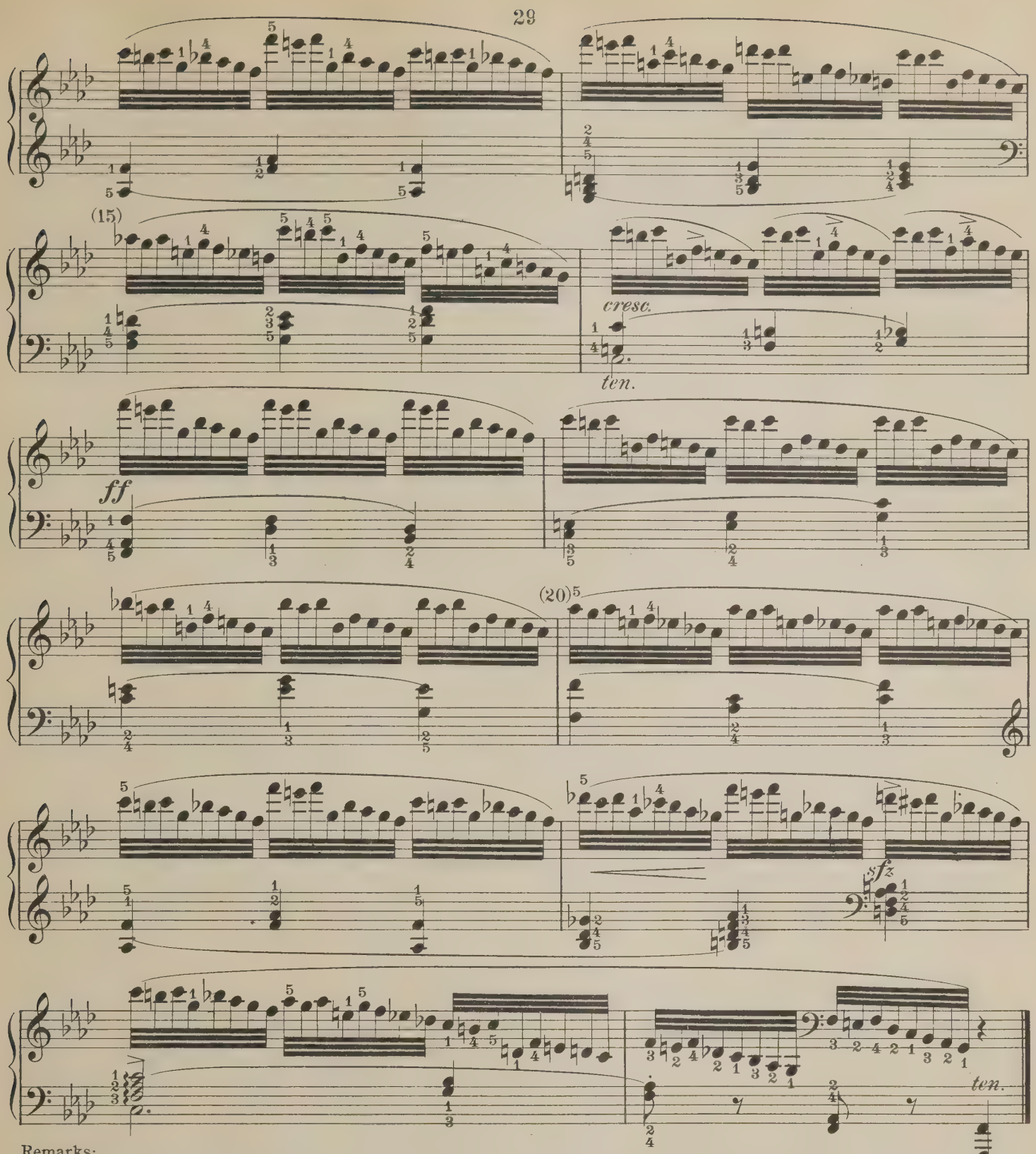
2) The fatigue usually felt by the player, especially in the first stage of practising an unbroken light *staccato,* will imperceptibly lead him to seek for resting places, or "breathing points" (Stützpunkten) which he thinks he will find by slurring together single intervals, which by their regular recurrence immediately strike the ear; for example, in bars **1–8** in the connection of every fourth sixteenth with the following one. It is advisable by self-watchfulness to guard against this temptation. On the other hand the slur on the second quarter of bars **9** and **11** in the left hand is necessary, because d♯ is a passing note, which requires accenting to distinguish it from the bass notes c, a, on the third and fourth quarters.

3) Bars **15** and **16.** The third quarter in the right hand is a suspension, which is resolved on the fourth quarter in the left hand.

N.B. This study is not included in any other German edition, and was composed afterwards by Cramer as a substitute for № **14** of the first volume of the original English edition. The proof-copy of the original English edition, contains the remark "new" in J. B. Cramer's own handwriting.

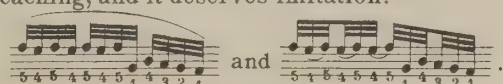
№ 13.

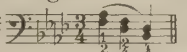
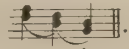




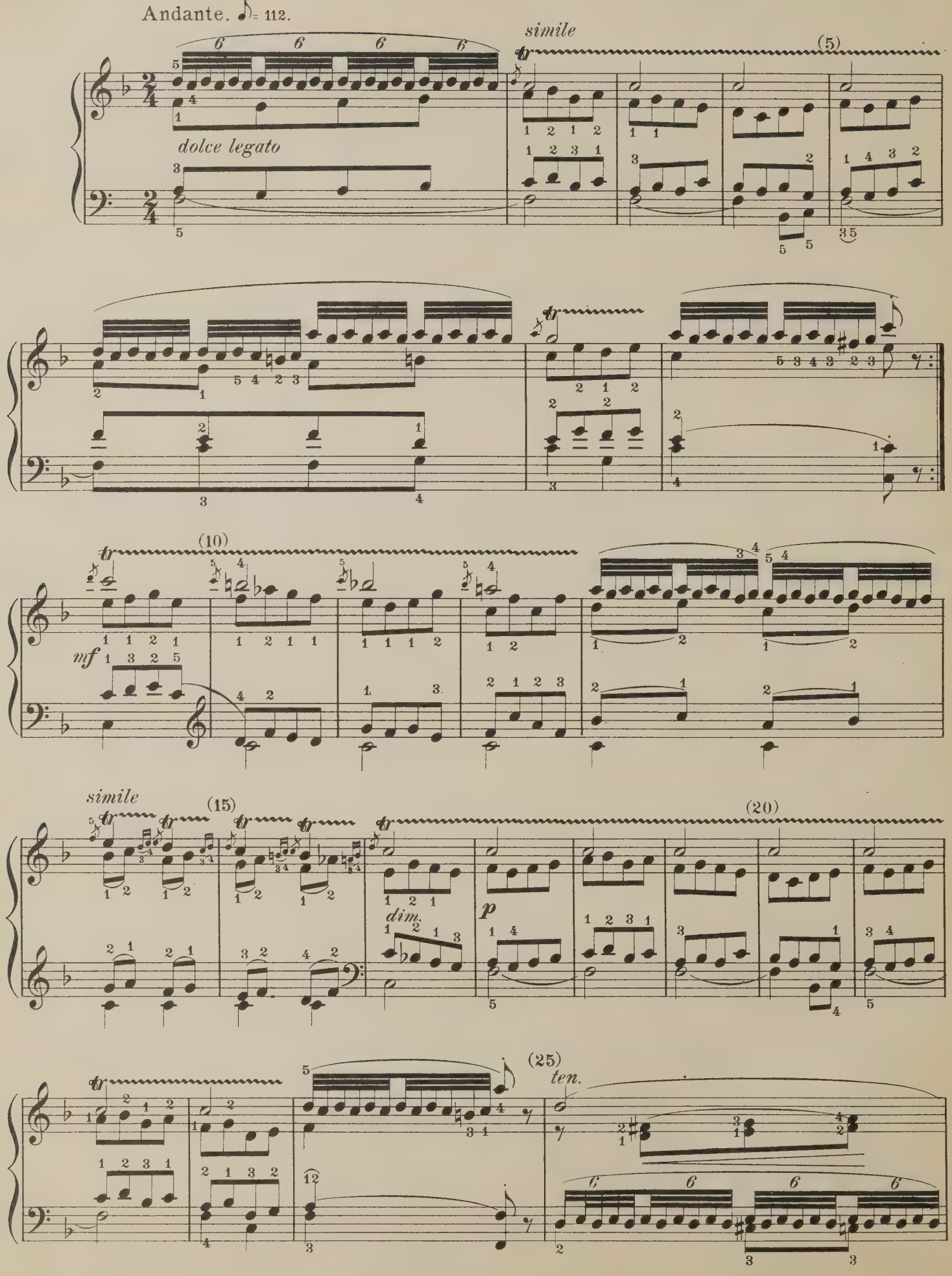
Remarks:

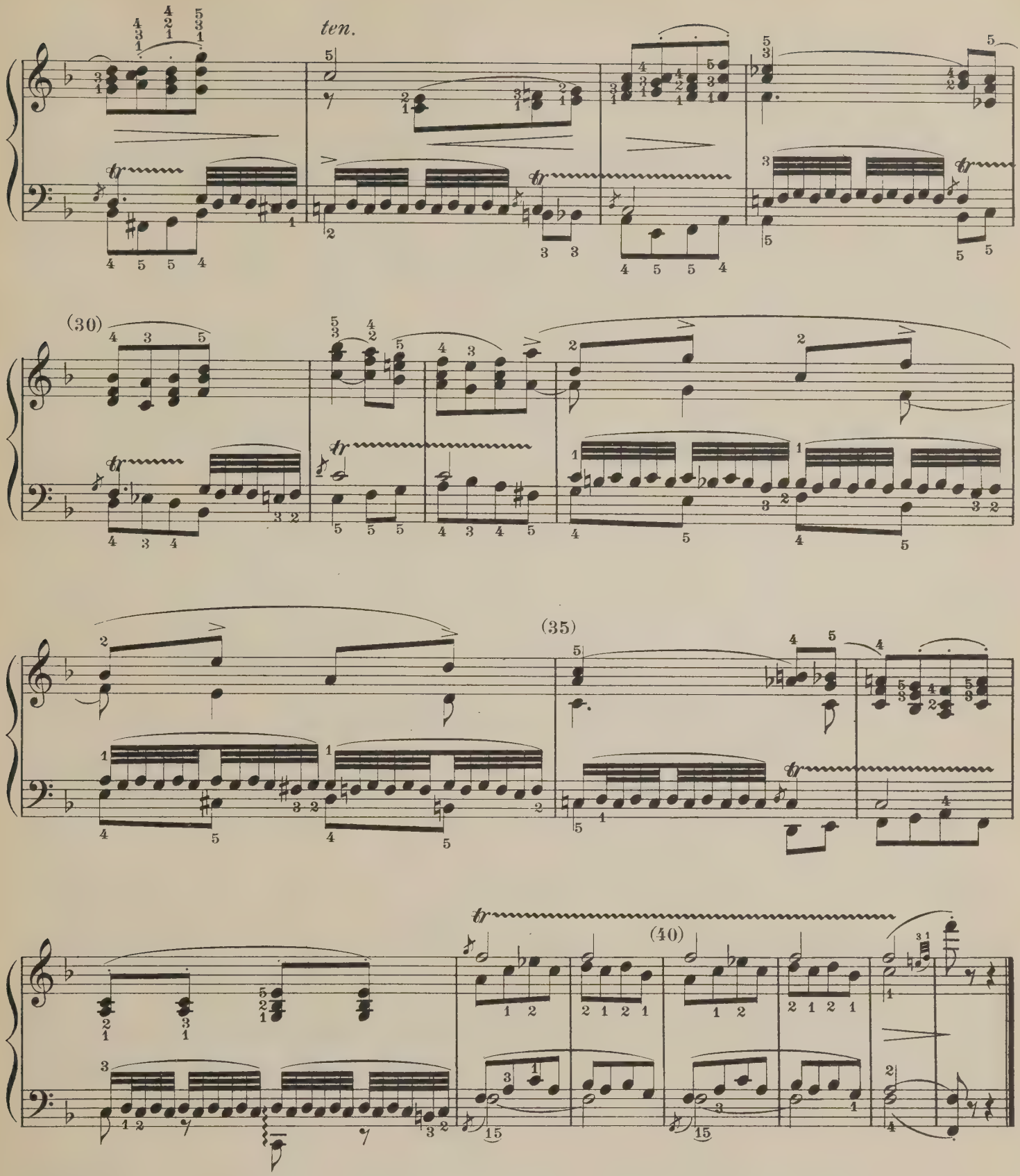
1) As a certain continuity is not only desirable but necessary in the special study of every mechanical difficulty, the editor has placed this study next in order to the previous one, which was especially written for the fourth and fifth fingers, and has followed it by two other studies on the trill. No special explanation is needed, moreover, to point out that in the present exercise a fresh technical figure has appeared; the weaker fingers being here joined to the stronger ones, in a rapid and equally light touch. Besides this, the player gains the faculty of rapidly drawing the fingers together after suddenly stretching them out, whereby the whole hand cultivates a kind of rounded movement in such a manner that it appears to be perfectly at rest. Herr Carl Eschmann makes use of the following different reading in his teaching, and it deserves imitation:



2) The editor lays special stress on the importance of a very exact fingering for the left hand. His experience of the force of the law of indolence has taught him that a fingering such as the usual *convenient*  too generally leads to the following audible, or rather, inaudible, results:  . In polyphonic music (that is, music in more than one part) this sort of playing sometimes leads to the most flagrant misunderstanding of the progression of parts. Passages in thirds, as, for example, those *piano* passages in the Presto of Beethoven's C♯ minor Sonata Op. 27, Nº 2, bars 47, 48, 53 and 54, require a similar fingering for a correct execution. The deeper touch of the modern pianoforte especially inclines one perhaps more to this habit of indolence than was the case in the earlier epochs of pianoforte playing, under the dominion of the Viennese mechanism.

№ 14.


Andante. ♪= 112.
simile
(5)
dolce legato
(10)
mf
simile
(15)
(20)
dim.
p
(25)
ten.



Remarks:

1) The editor thinks that a trill consisting of six notes to the eighth is of more use than the four notes which the original edition gives.

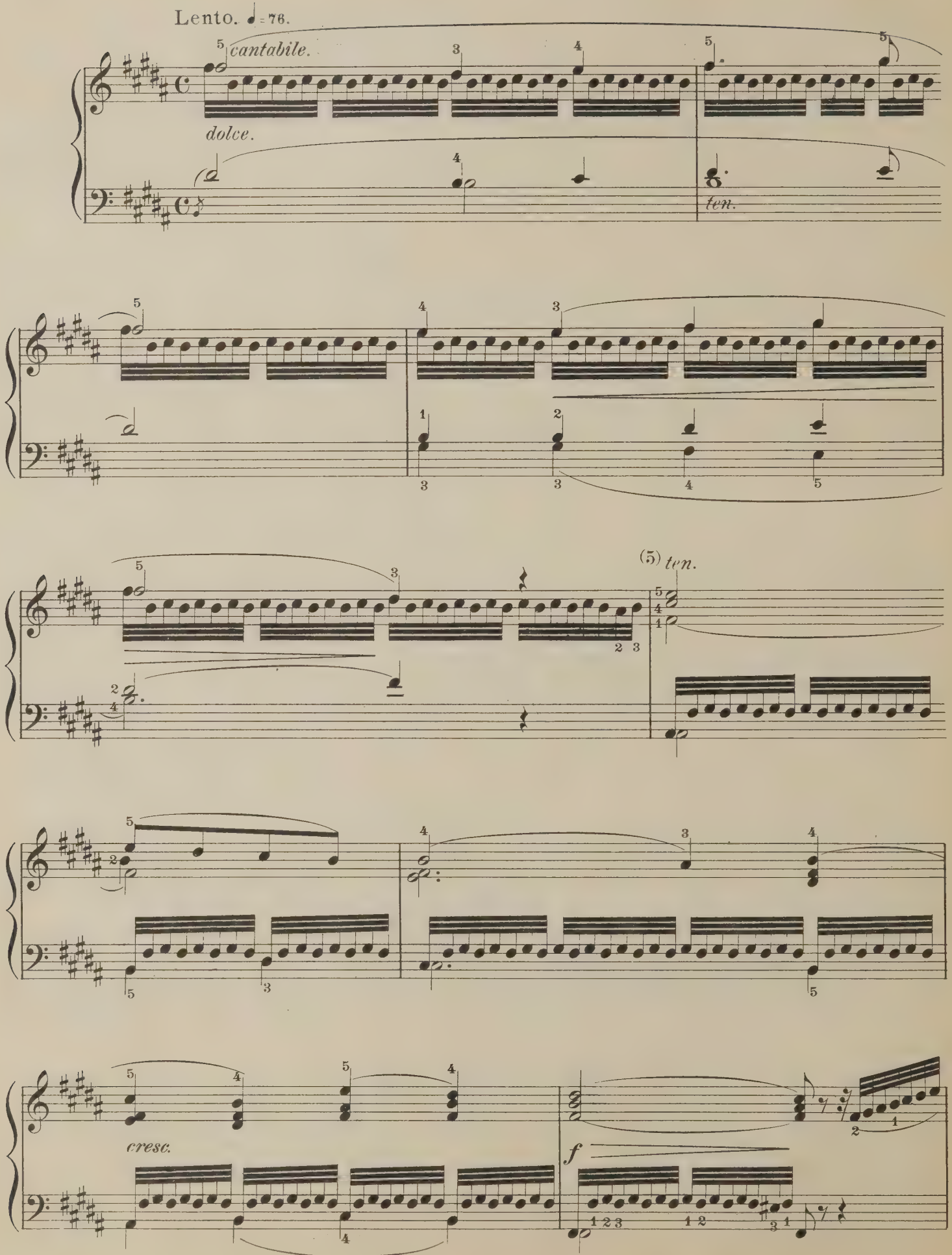
2) To begin the trill on the upper auxiliary note is justified both by the importance it plays in the piece, by a due regard to the smoothness of the after-turn, and by the charm it gives as a suspension note, since it nowhere destroys the clearness of the harmonics.

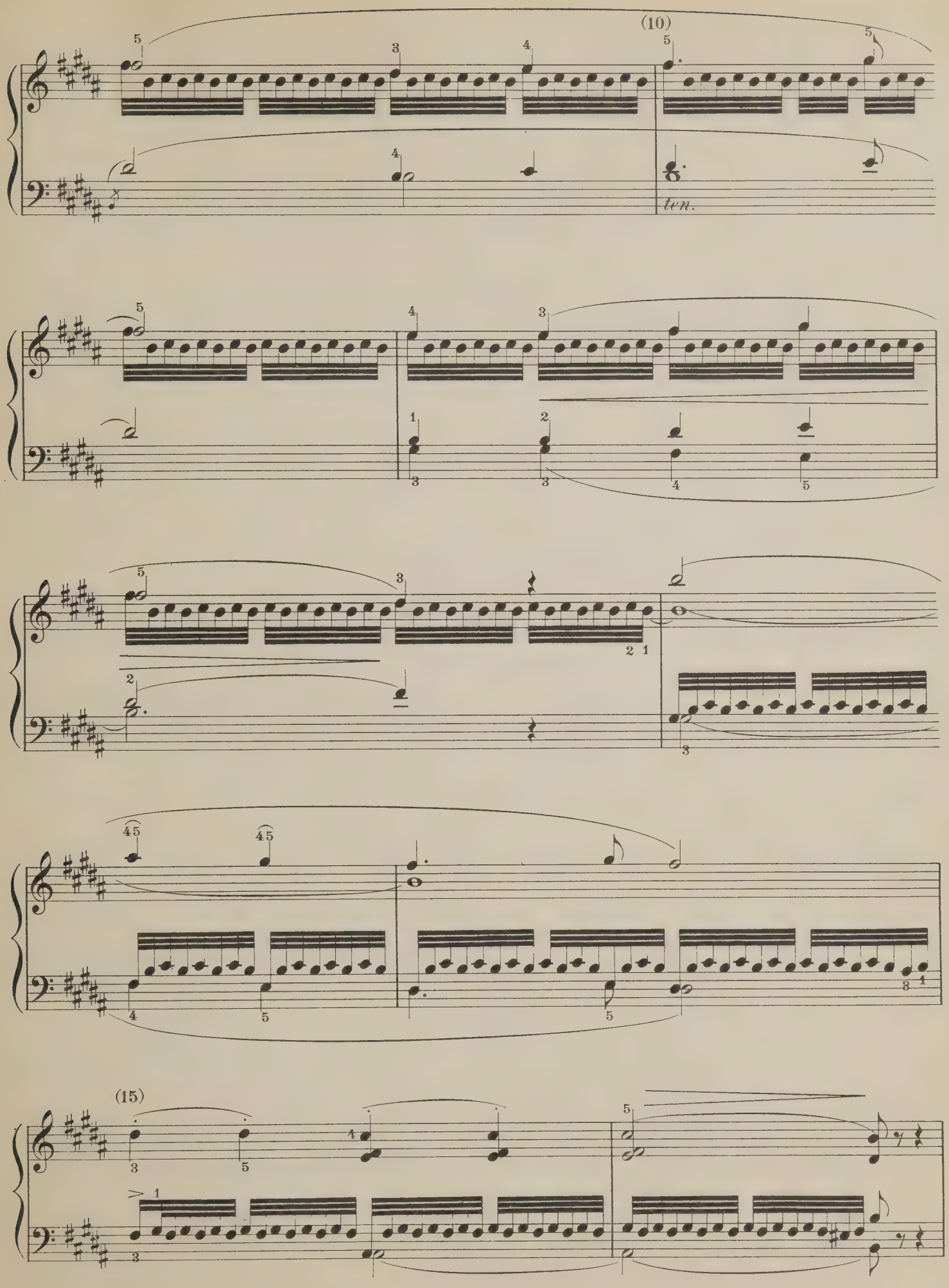
3) There are exceptions to this in the left hand, in bars **25, 27, 35,** and **37,** where, to begin with, the auxiliary note would cause a confusion in the bass harmonies in their most essential point:– their roots.

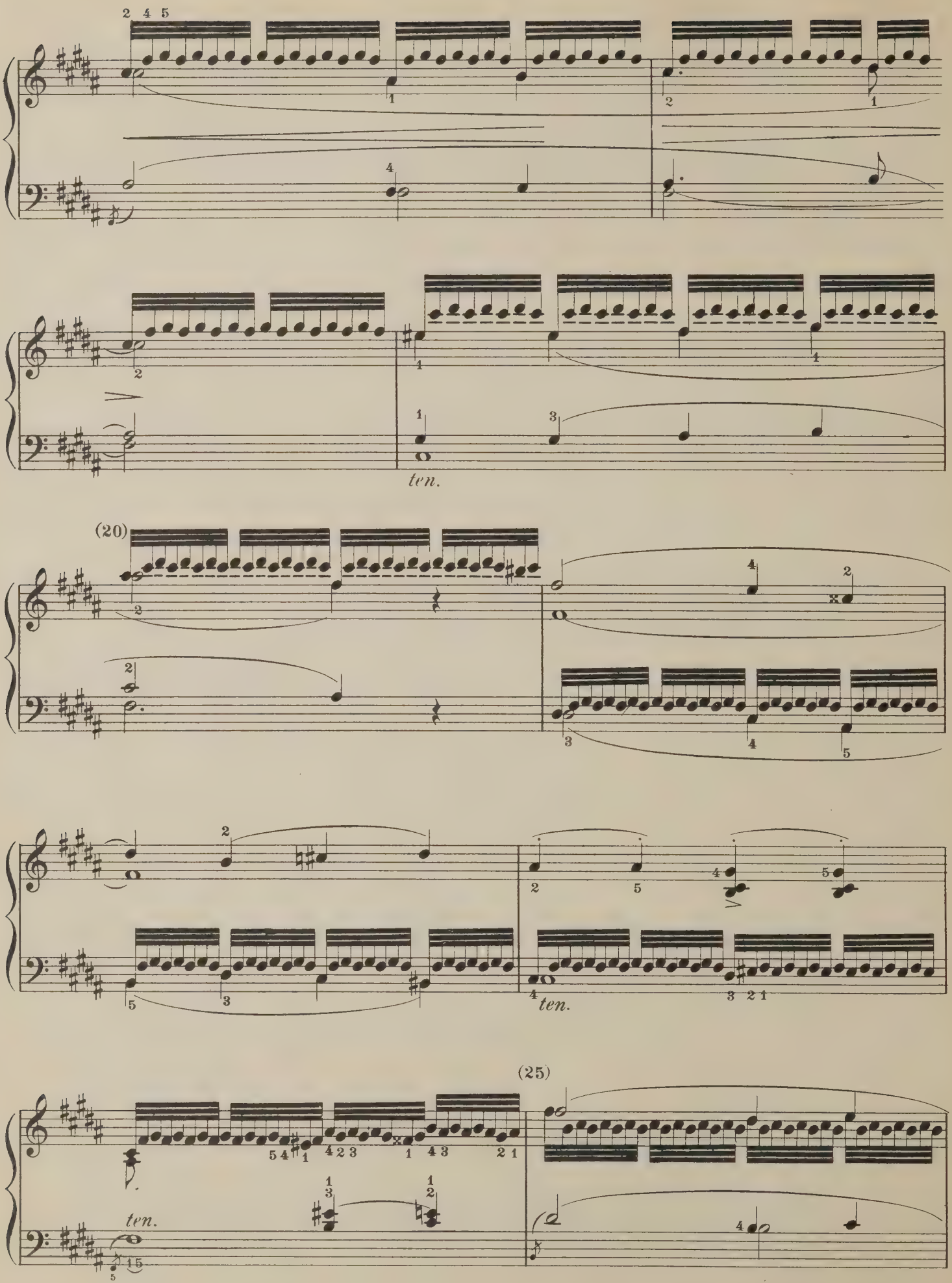
4) In bars **13**–**15** a critical revision of the left hand part seemed indispensable, as in the original it is inconceivably bald.

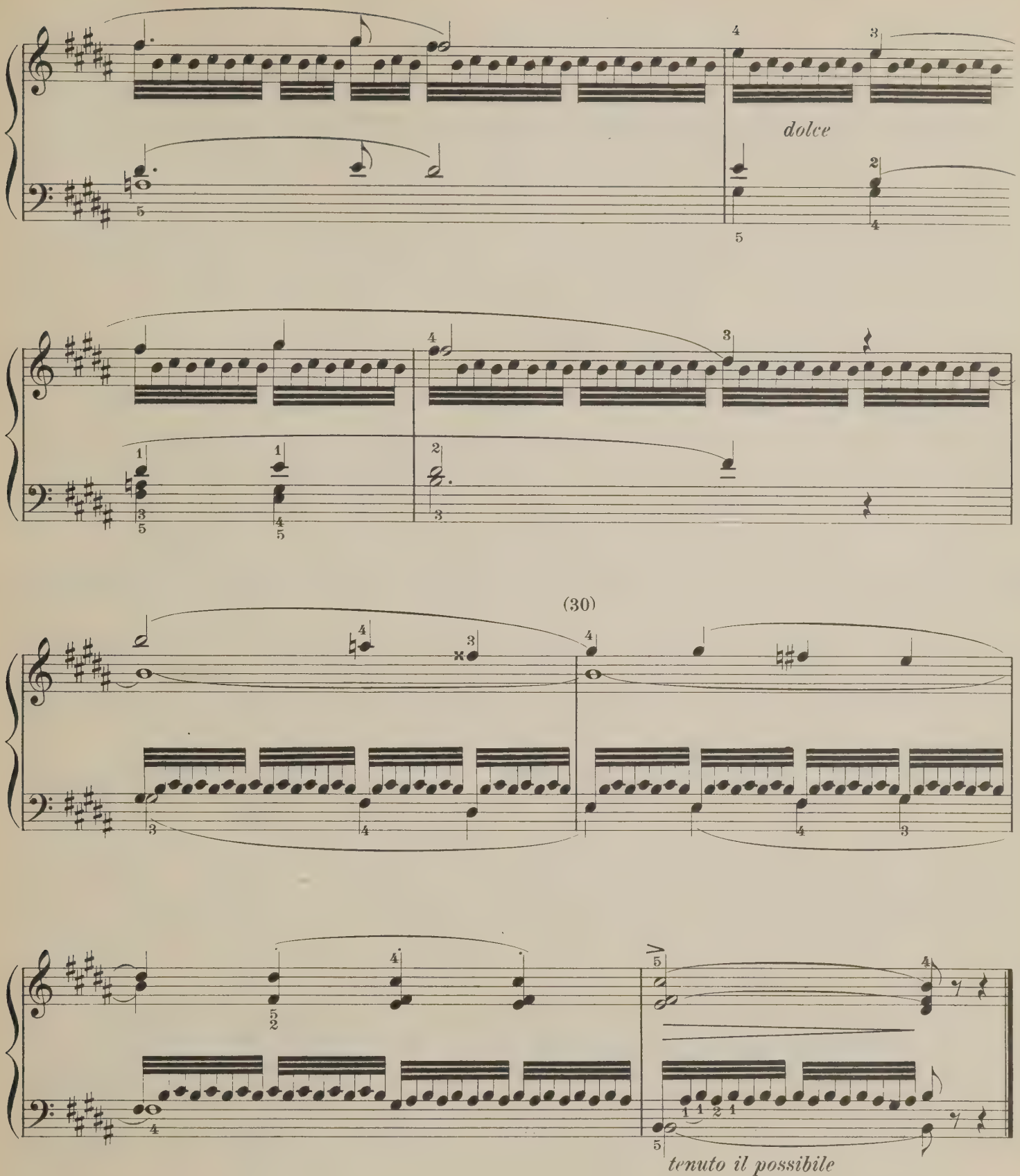
B.F.W. 1288-38

№ 15.




(10)
ten.
(15)


ten.
(20)
ten.
(25)
ten.



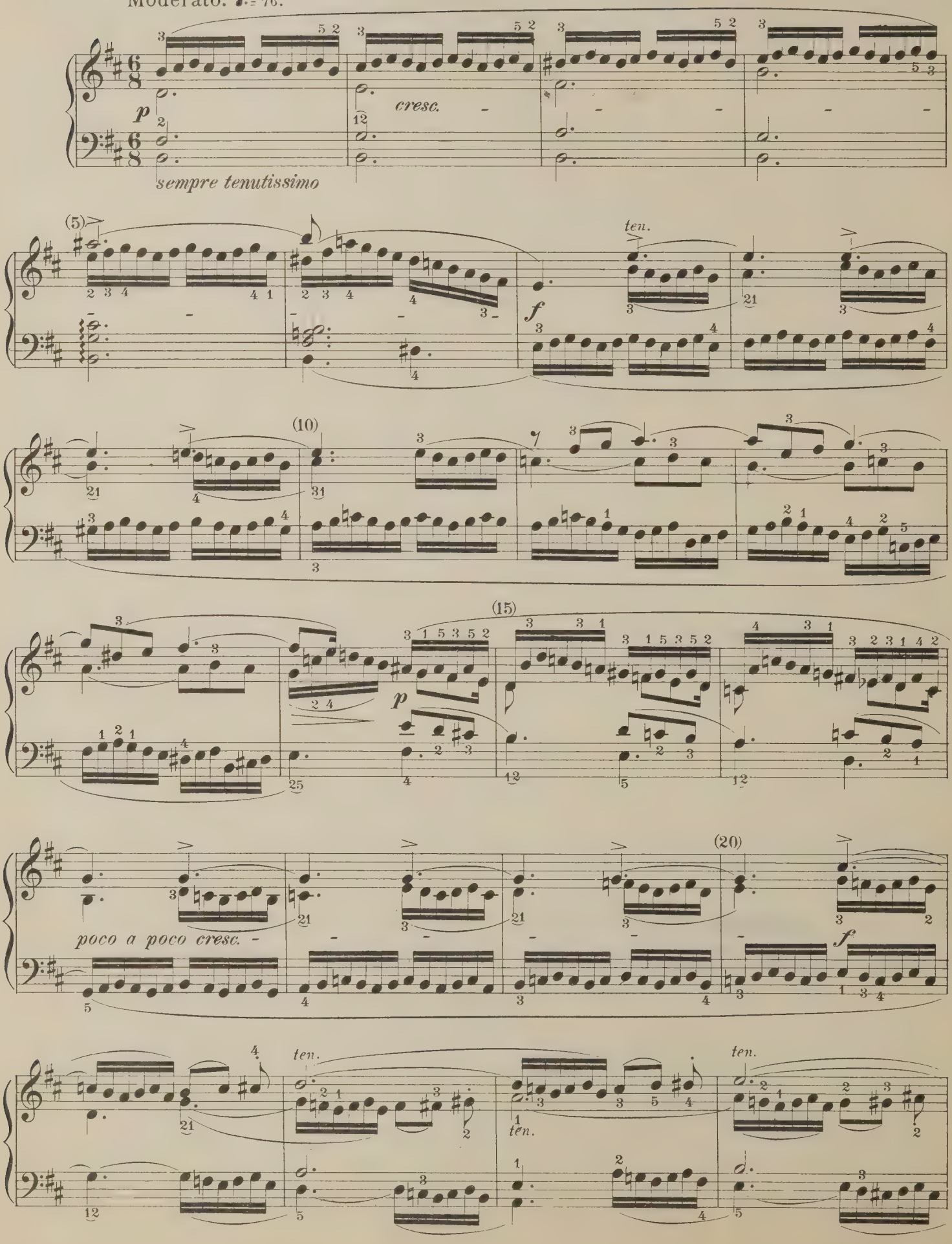
Remark:

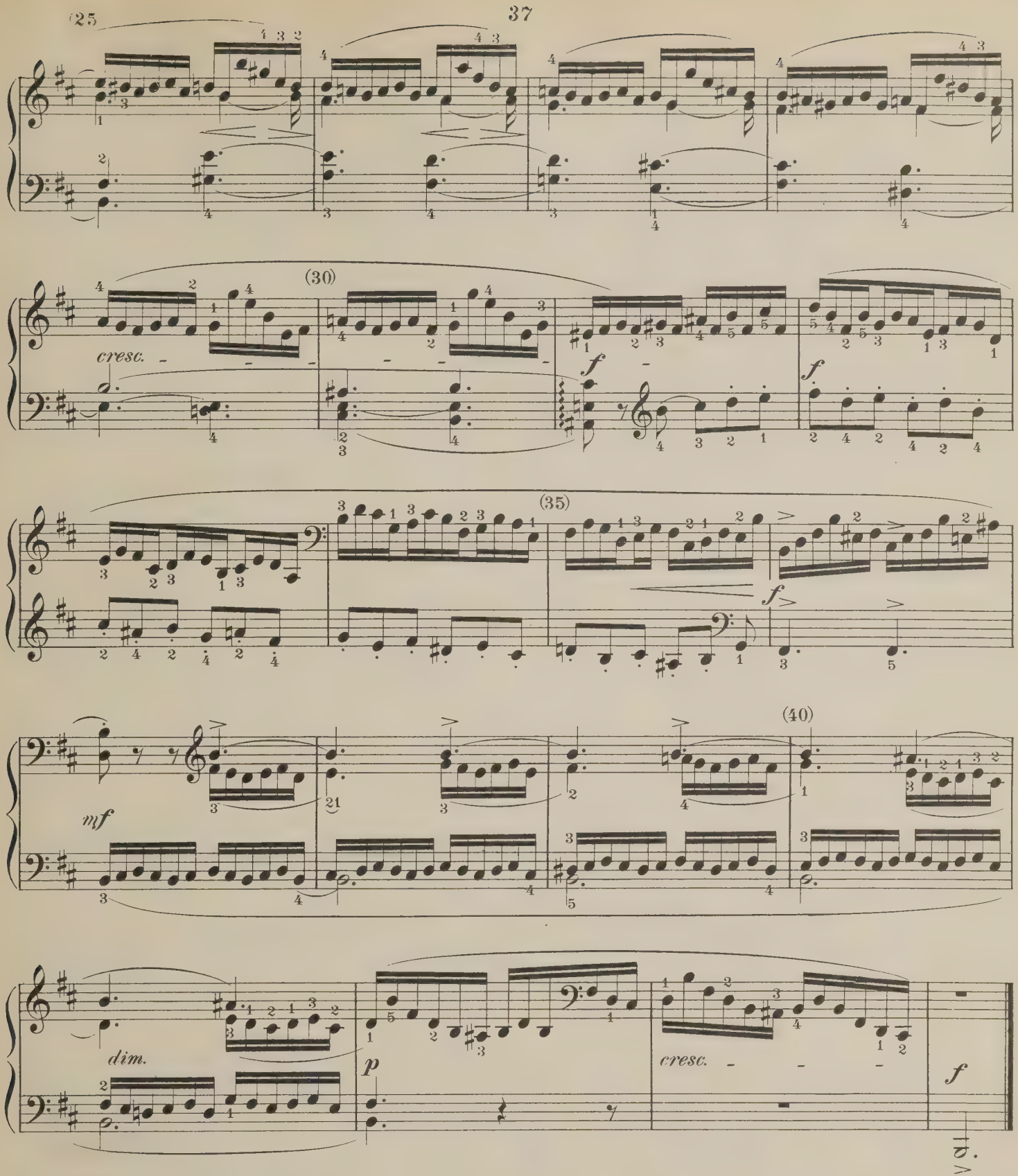
This would seem to be the right place for the present study, as a counterpart to the foregoing one. As all the so-called "power" in pianoforte playing depends upon the flexibility which the fingers have attained by practice, so all the independence of the fourth and fifth fingers which has been gained in the previous study will be of use here in readiness for the proper execution of the upper part. By writing out the trill in full, the editor hopes he may have remedied that pitiable helplessness which often leads to the most preposterous interpretations of passages, as for instance, in the last movements of Beethoven's Sonatas Op. 53, 109 and 111, and also in the first movement of Op. 106.

Book II.

No 16.

60 Etudes by J. B. CRAMER,
Edited by HANS von BÜLOW.



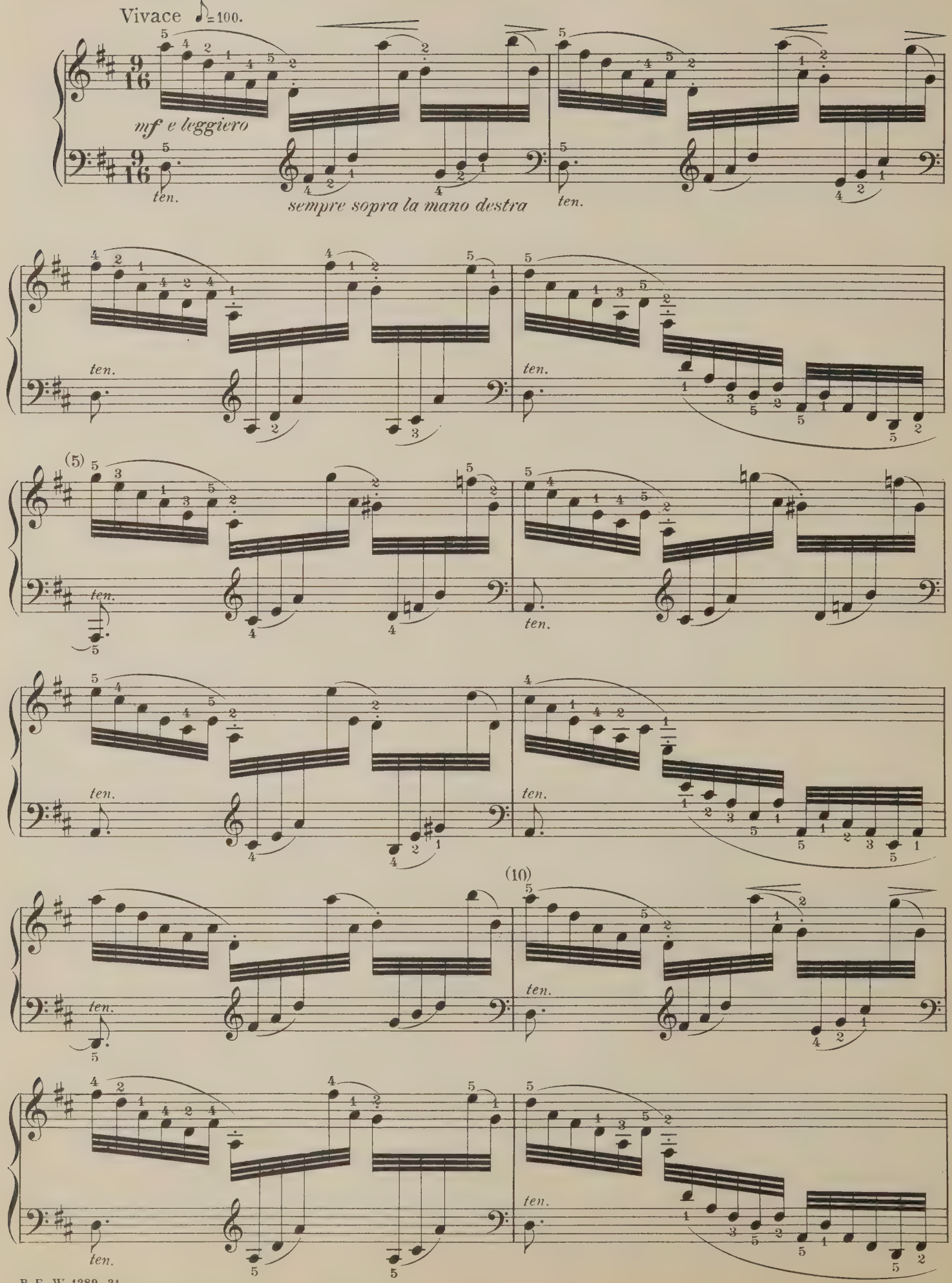


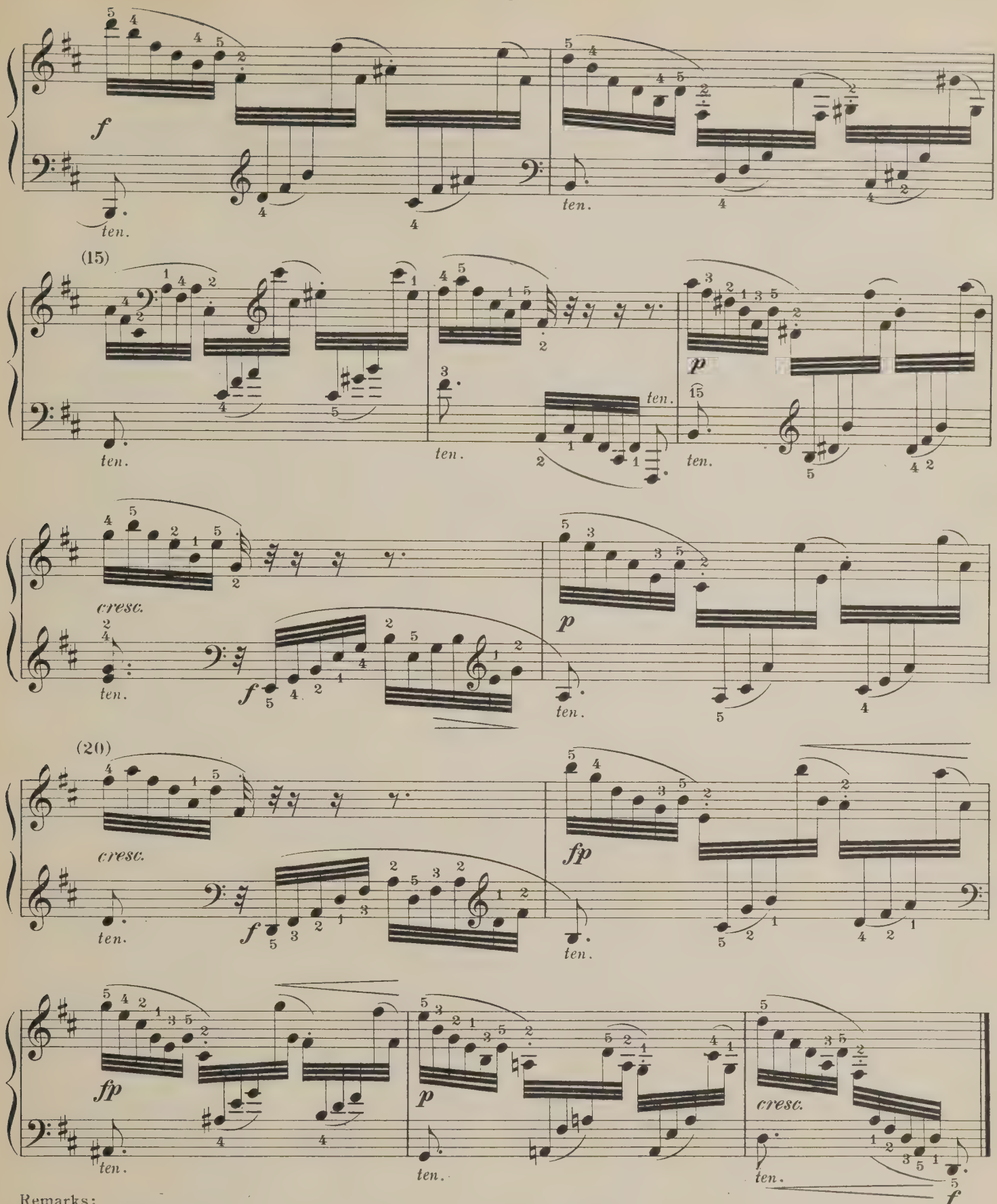
Remarks:

1) In order that the pupil may fully profit by the very various and abundant practising material which is here to be found, this study really requires a vivâ voce explanation. From its technical aspect the employment of the outer fingers **3**, **4**, **5**, (for instance: in bars **1–4** for the right hand, and in bar **7** and following bars, **17** etc., **37** etc., for the left hand) may give occasion for numerous preparatory exercises, in the separate practice of which the fingering may be correspondingly changed, that is to say, made more difficult. From a purely musical point of view it affords an insight into the polyphonic style, especially into the imitative style, as, for example, in bars **11–13**, and **21–24**, which episodes should be taken in hand first.

2) In bar **21**, the middle part (which was illogical as it originally stood) has been corrected. The fingering, which in this and the following bars at first sight appears strange, is based upon the polyphonic character of the piece.

Nº 17.

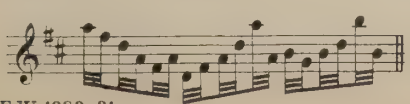

Vivace ♪=100.
mf e leggiero
ten.
sempre sopra la mano destra
ten.
(5)
(10)



Remarks:

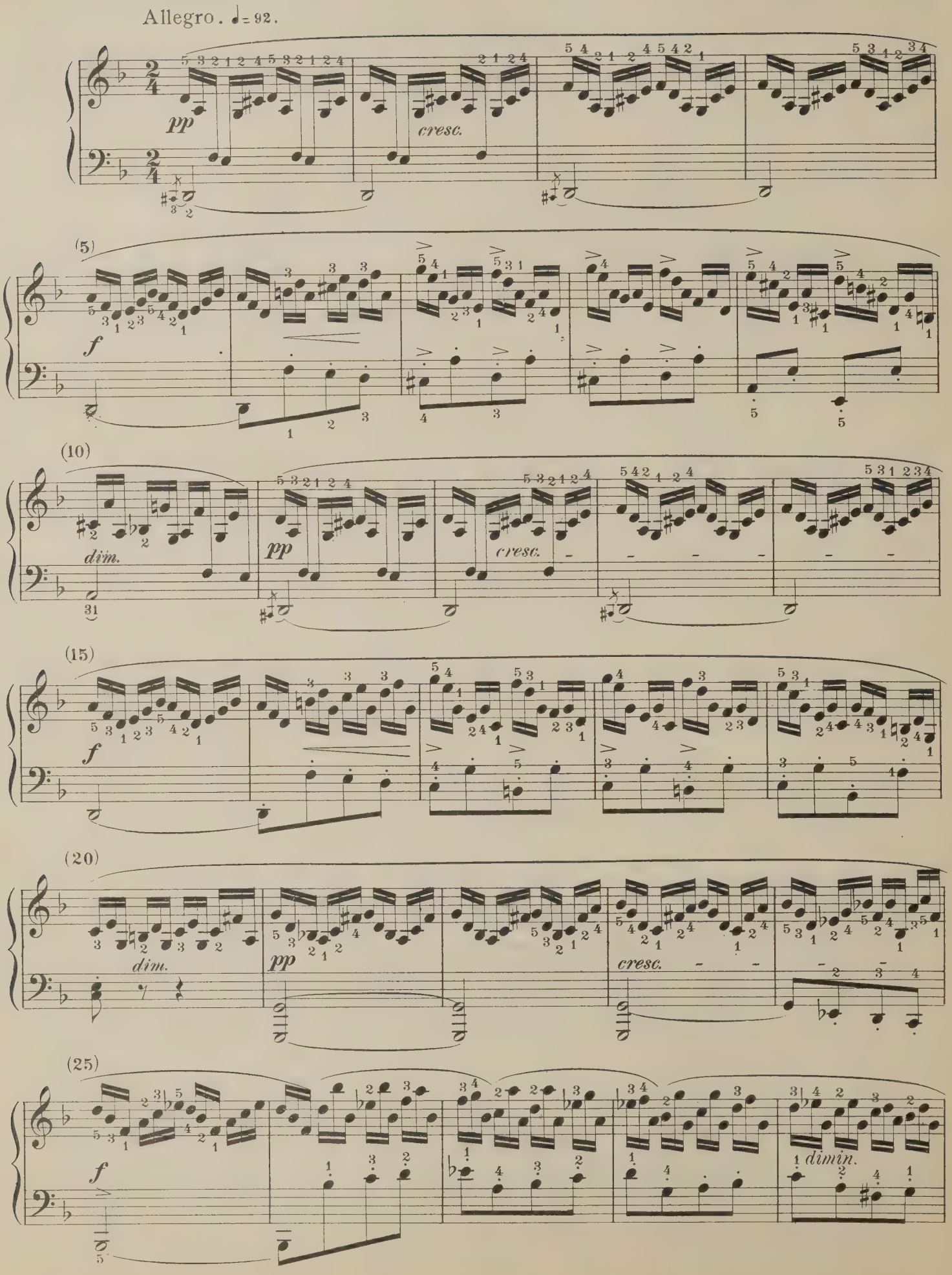
1) The unusual time-signature $\frac{9}{16}$ should be considered in the same proportion as the more common $\frac{9}{8}$ time. In addition to the principal accents, which fall on the first, fourth, and seventh sixteenths, there should also be a very slight accent on the third, sixth, and ninth sixteenths.

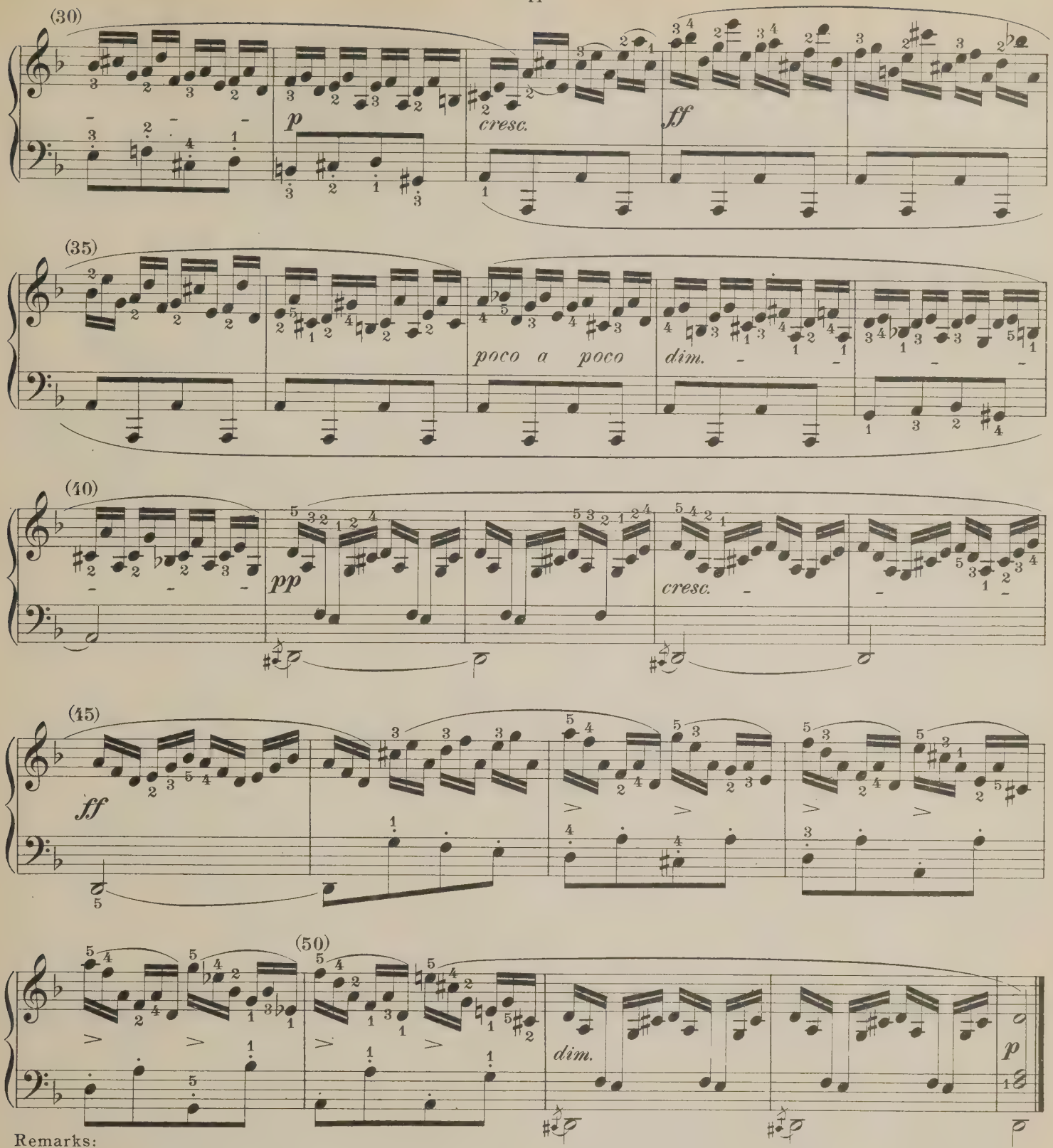
2) It would also be technically useful to imagine the piece, besides, in $\frac{3}{8}$, that is to say, in $\frac{6}{16}$ time, in place of the $\frac{9}{16}$ time, as an exercise in the equality of the alternate hands, which should to a certain extent seem like one hand, and thus, instead of the foregoing:



to practise, also, with the following accent:

№ 18.


Allegro. ♩= 92.
pp
cresc.
(5)
f
(10)
dim.
pp
cresc.
(15)
f
(20)
dim.
pp
cresc.
(25)
f
dimin.

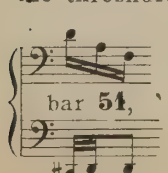


Remarks:

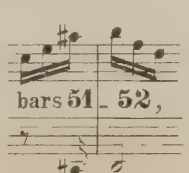
1) The more modern school, in general, professes unconditionally the principles of A. B. Marx: — that the technical should never be separated from the intellectual, in studying, but should go hand in hand with it; which obviates the tendency to get dull and stupid in the exercise of the musical profession. Thus, in the present instance, the agitated rocking to and fro, which is the special characteristic of this piece, should be studied at the same time as its technical interpretation.

2) The left hand accompaniment is to be practised alone, with the strict conscientiousness which has already more than once been urged even for the practising of passages apparently unimportant.

3) With regard to the *acciaccatura* in bars **1, 3, 11, 13** etc, we may remark that even the shortest prefix, like all the other grace-notes, must be played strictly in the bar to which the following note belongs, and must not overstep the threshold of the line that marks the preceding bar. Thus we need not mind the momentary dissonance,

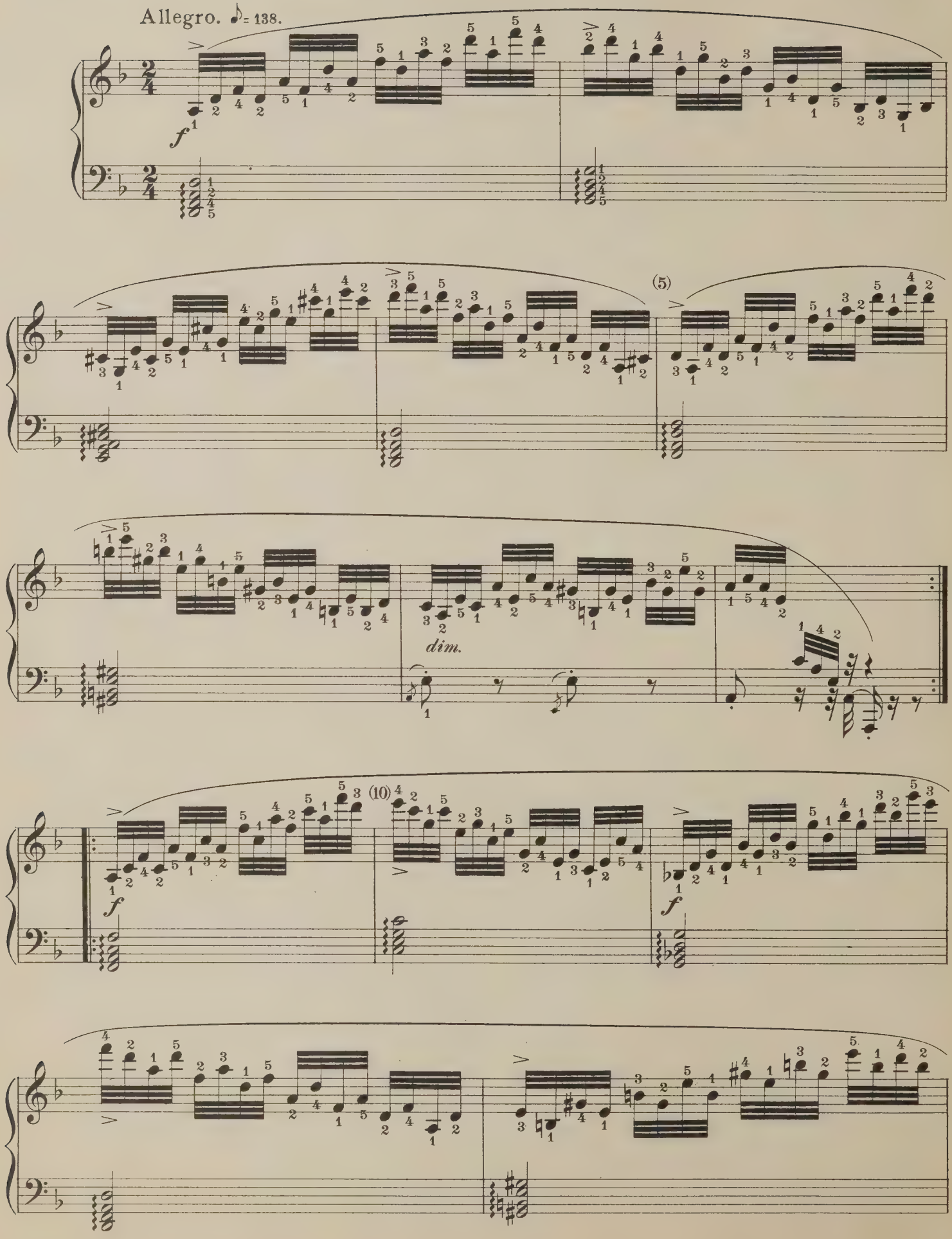


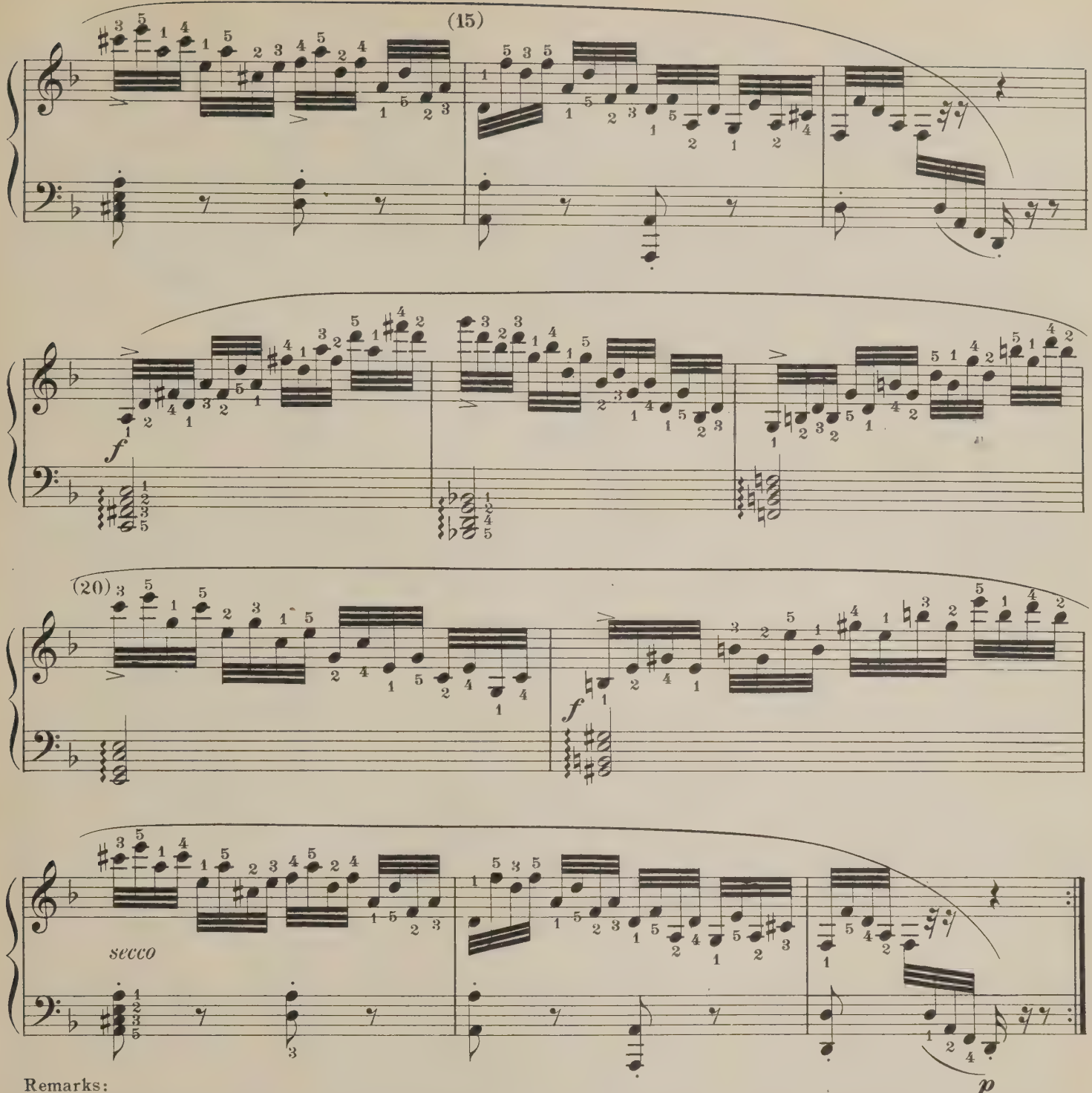
bar **51**, but should fight shy of the following octaves:



bars **51** – **52**, and so on.

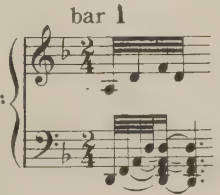
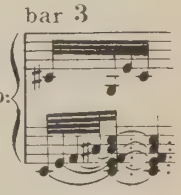
№ 19.





Remarks:

1) The directions given in No. 1 regarding the correct manner of playing *arpeggio* chords, find, if need be, their most obvious justification in this and the following study. The acoustic impurity which must result from striking the lower notes of a chord beforehand and sounding them together with notes which belong to another harmony, will wound any sensitive ear, and will lead the teacher thenceforth not to tolerate the slightest carelessness on the pupil's part in this respect.

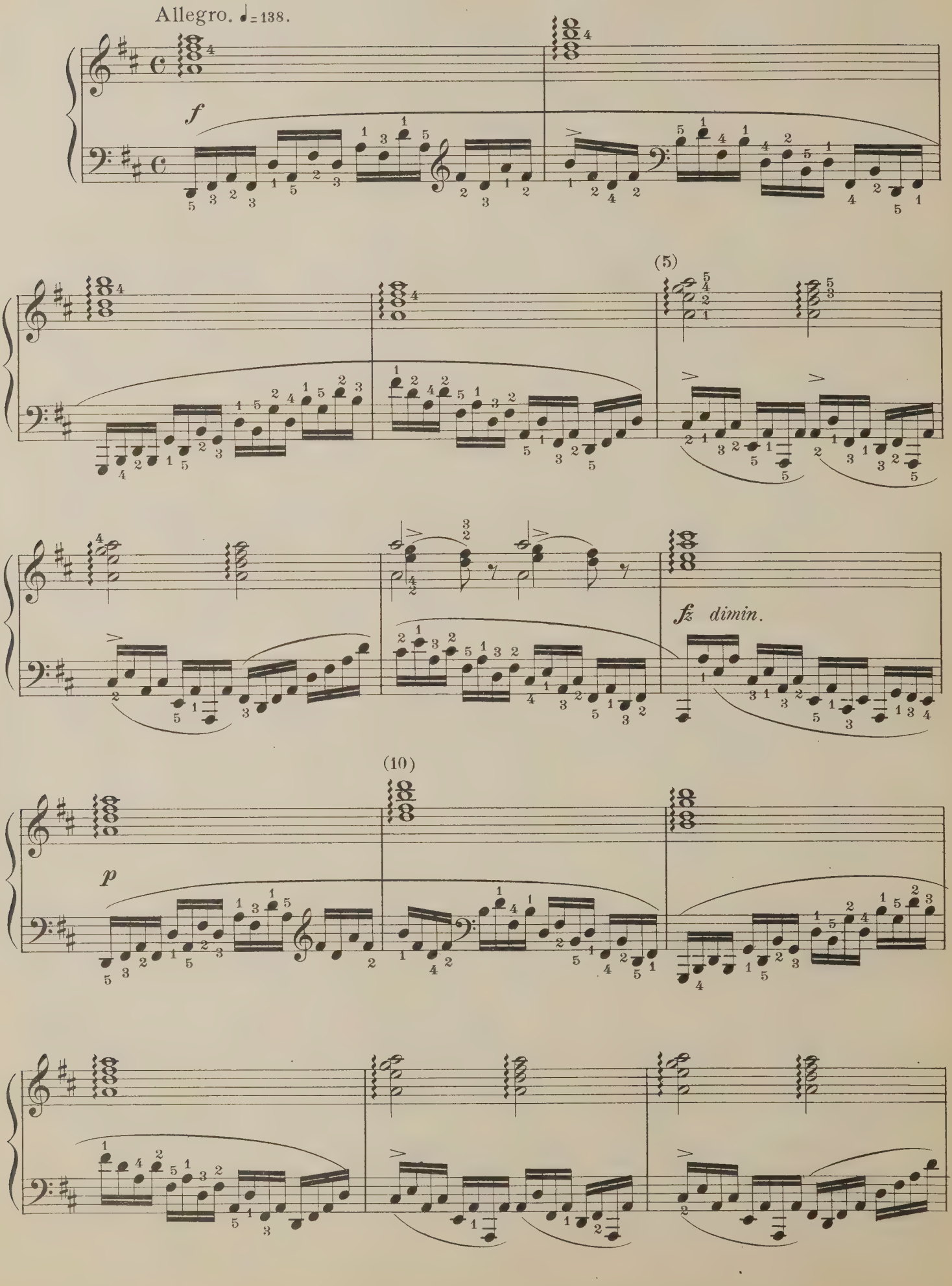
The execution is here once more plainly set before the player: bar 1  in slower practice eventually thus, also: bar 3 

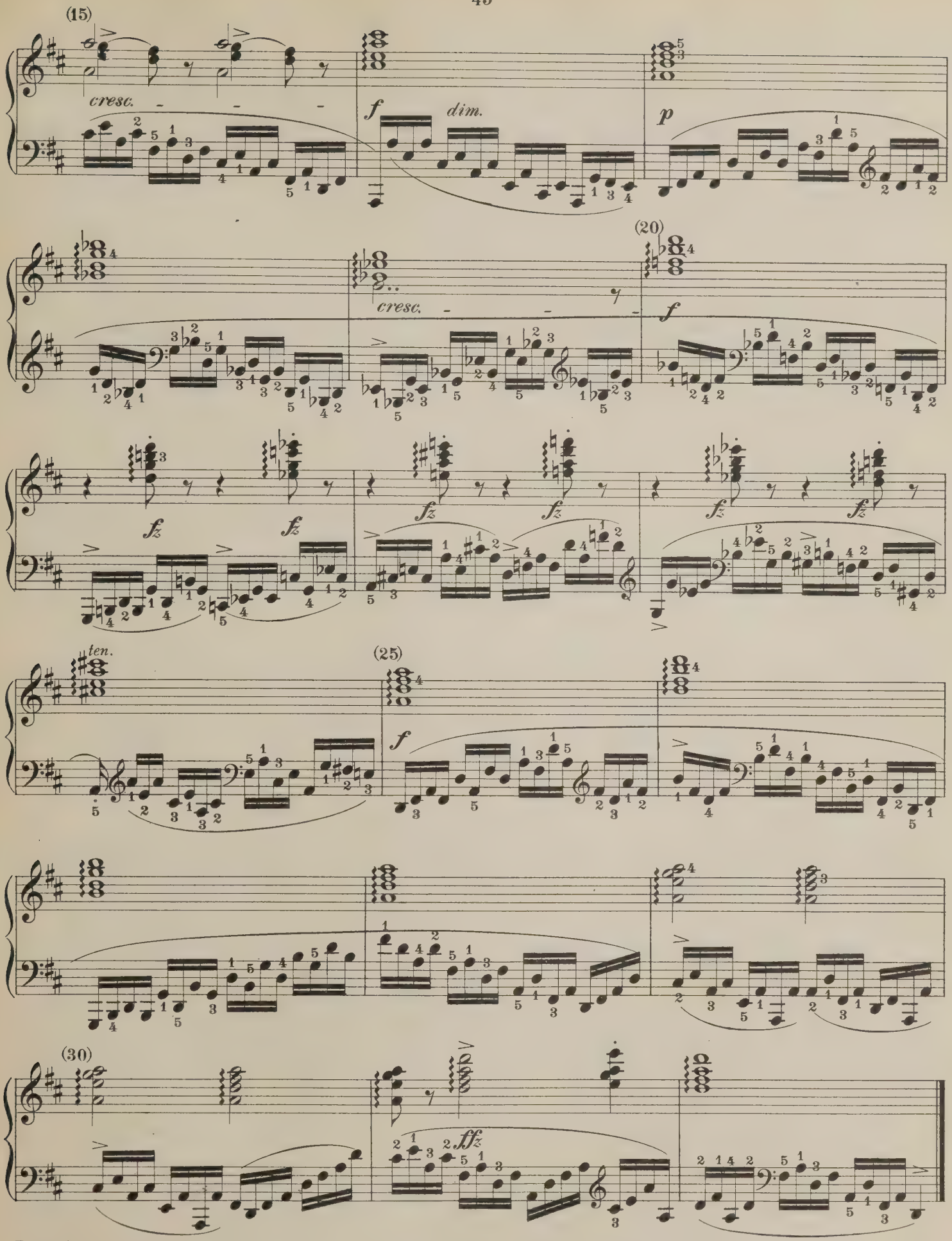
2) With beginners, in particular, care must be taken that the first practice of this piece should be extremely slow, with the greatest possible strength, and a complete consciousness of each individual tone, and that each finger be raised pretty high before striking.

3) After the first mechanical difficulties have been overcome, and after the player becomes familiar with the varying intervals, then the ascending passages should be practised *crescendo* and the descending passages *diminuendo*.

4) With regard to the *acciaccatura* (the short prefix) in bar 7 the remark already given about *arpeggio* equally applies. Compare also Note 3 to No. 18.

Nº 20.

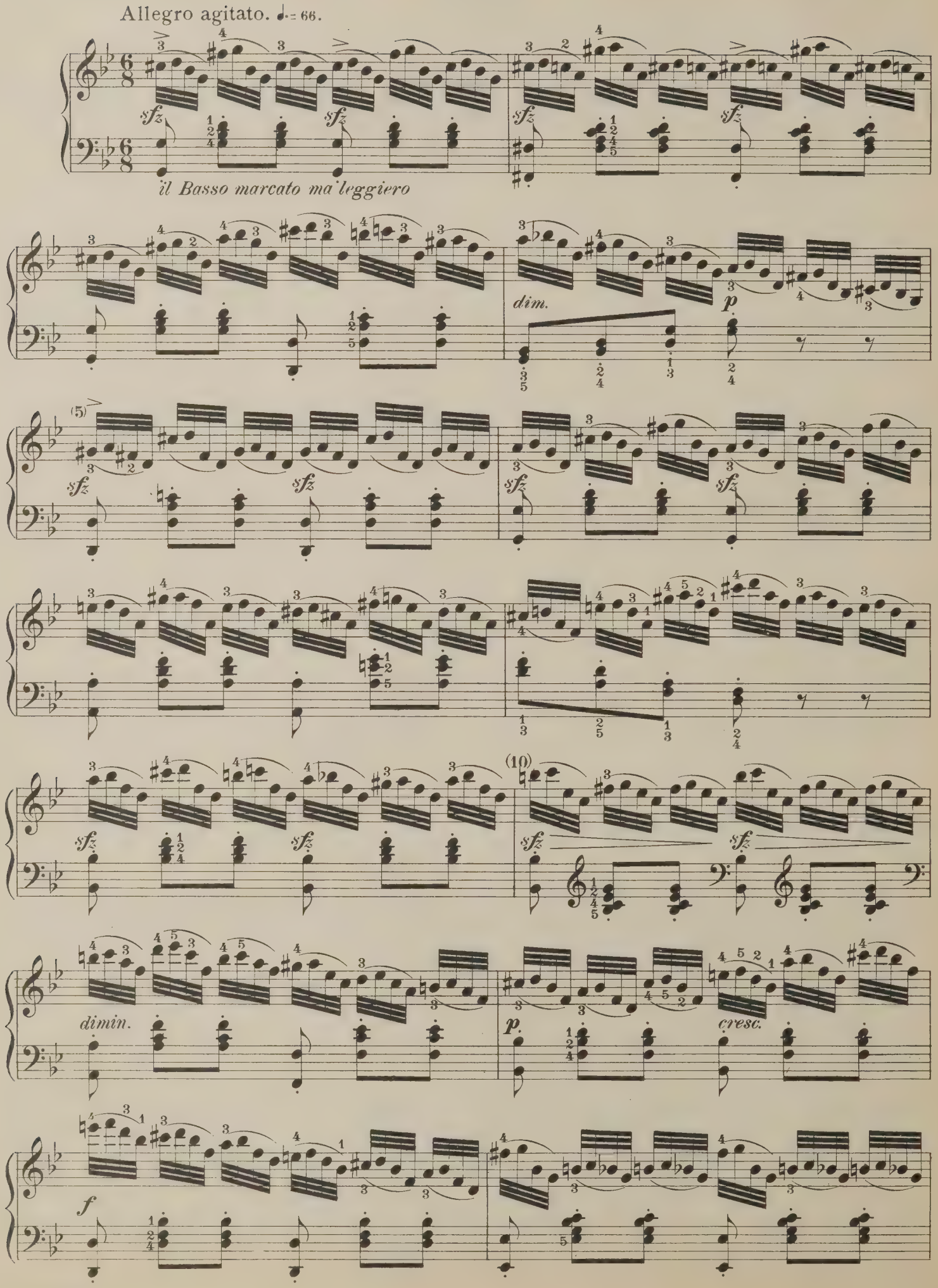


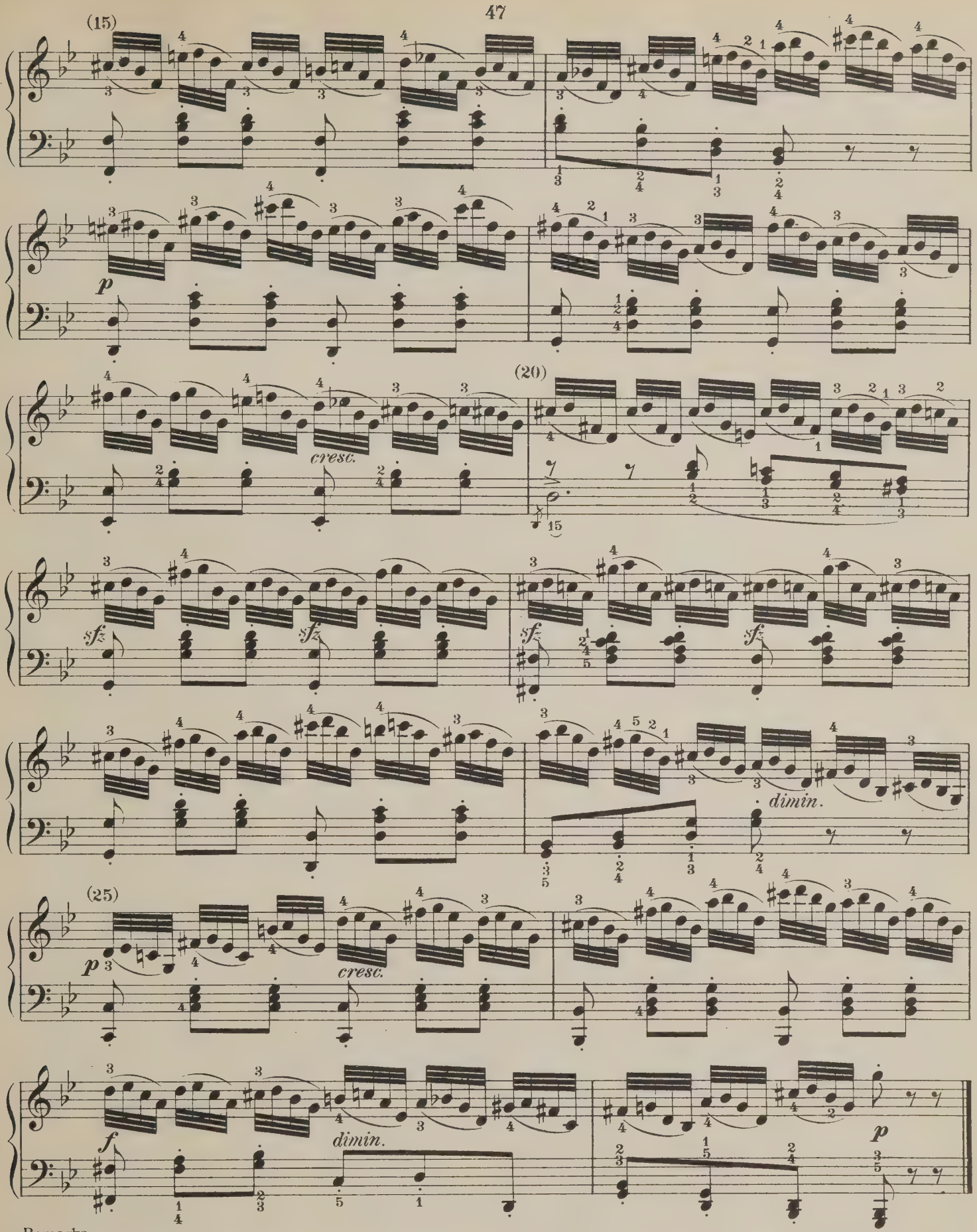


Remarks:

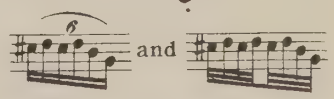
All the comments on the preceding study are equally applicable to the present one. However much it may be taken as a matter of course, yet we may once more recommend that the pupil be taught to practice the bars in couples. In transposing this study or the previous one into other keys there must be several modifications in the fingering, which must always be regulated with a view to holding the hand as quietly as possible.

Nº 21.


Allegro agitato. ♩= 66.
il Basso marcato ma leggiero
dim.
dimin.
cresc.



Remarks:

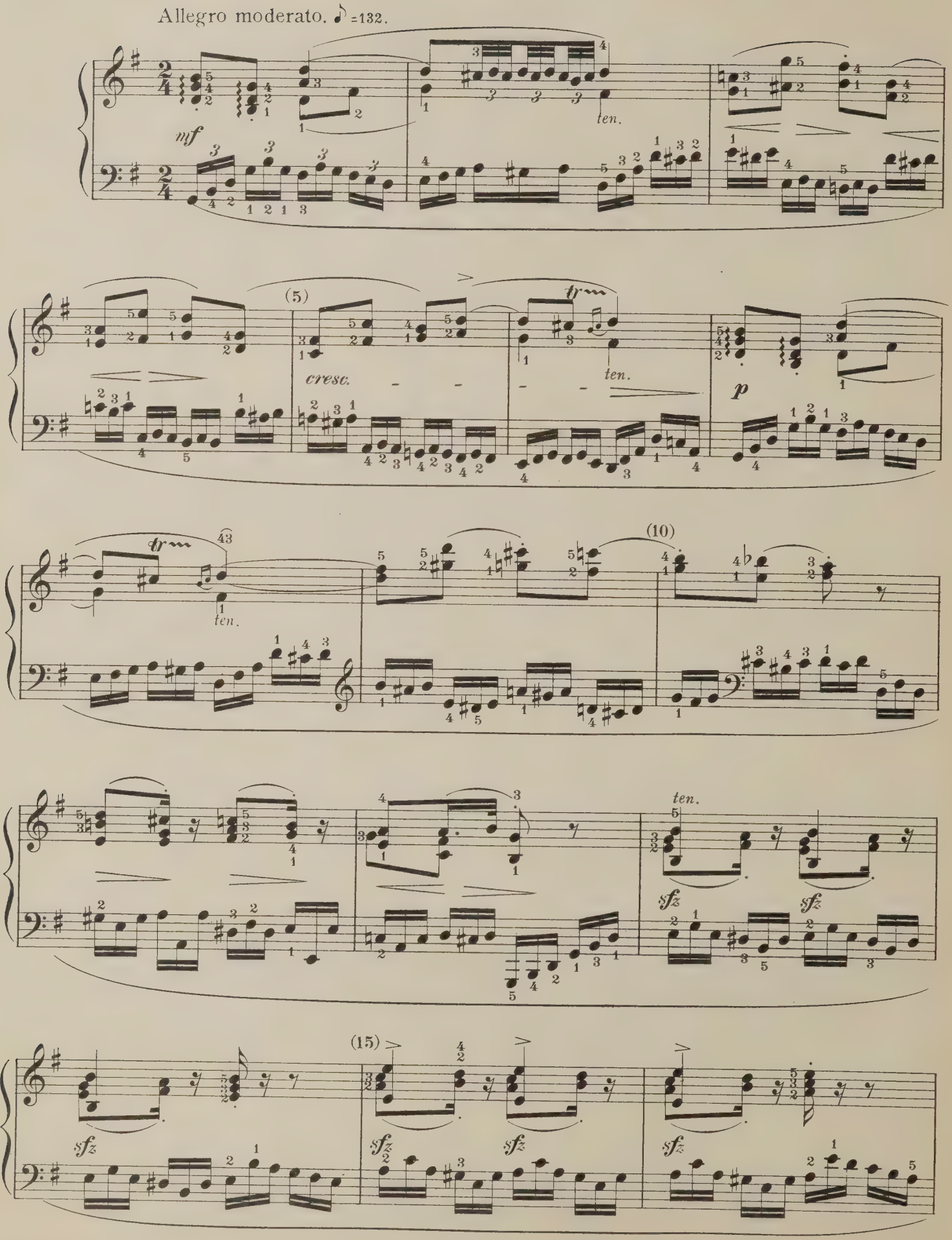
1) It is recommended to practise the figure with two or three repetitions of the first two notes, thus:  and

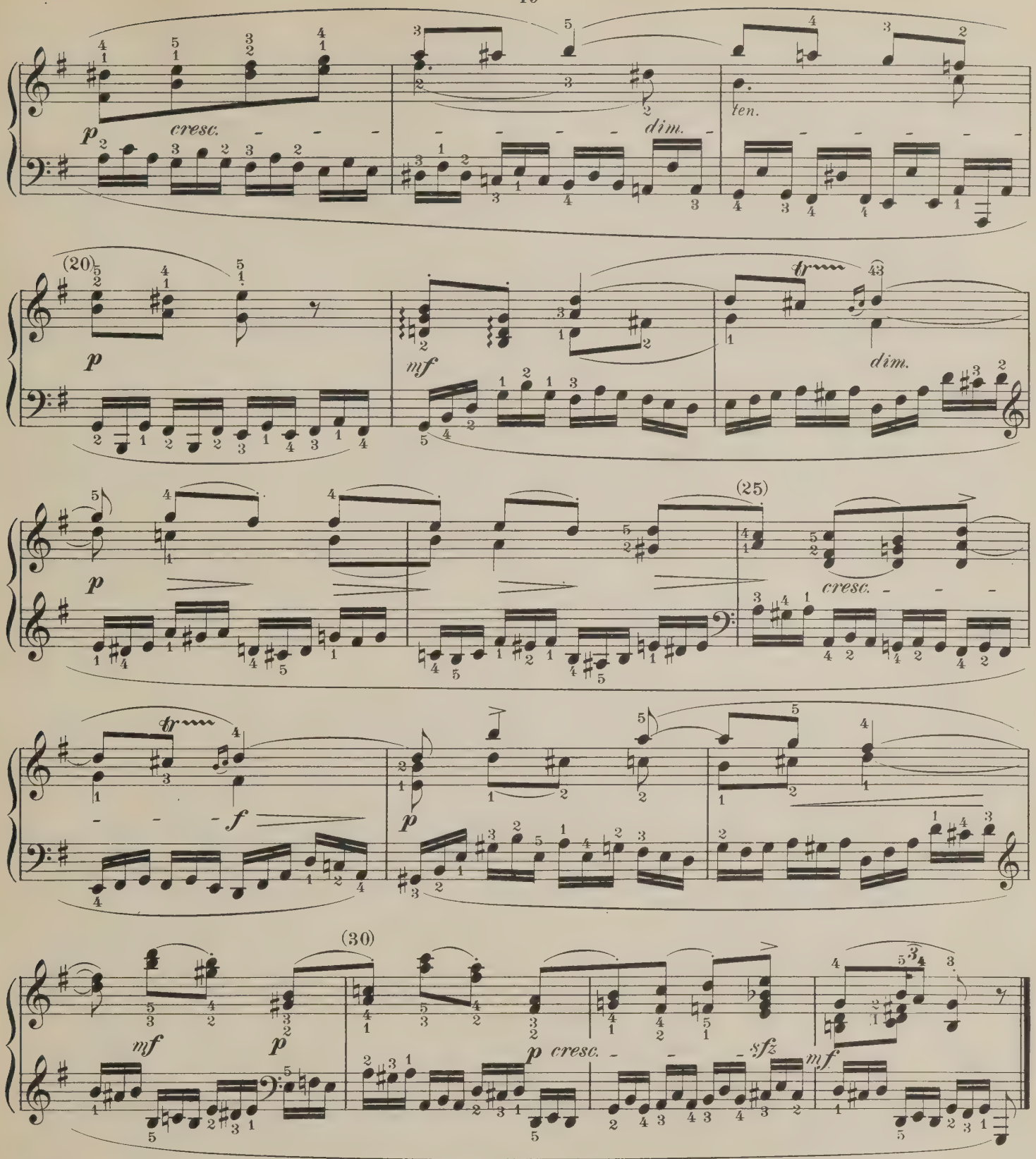
2) With regard to the fingering for the left hand in bars **4, 8, 16, 24,** and **28,** the second foot-note to **No. 13** must be borne in mind.

3) The teacher should also be extremely strict in not permitting in the left hand that much loved amateur fingering with the fifth instead of the fourth for common chords in the close position.

4) To obtain a clear rhythmic expression, the part of the left hand should (here as elsewhere) be practised separately. The time spent upon this will repay the trouble.

Nº 22.



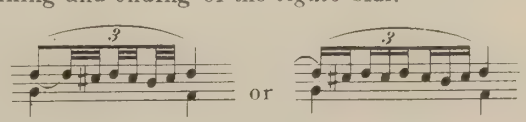


Remarks:

1) As there is no typical shorter figure carried through this study, but rather various groups of figures joined together, it would be advisable to practise it at first in the small groups which belong together. Thus, for instance, bar **1** should be first practised alone, and then in conjunction with bar **2**; then the spun out figure beginning in bar **3**, and also the one which appears in bar **9**, and so on.

2) That the right hand part requires special study is perfectly plain: strict attention must be given to the correct phrasing– the musical punctuation,– and this is made sufficiently clear by the beginning and ending of the *legato* slur.

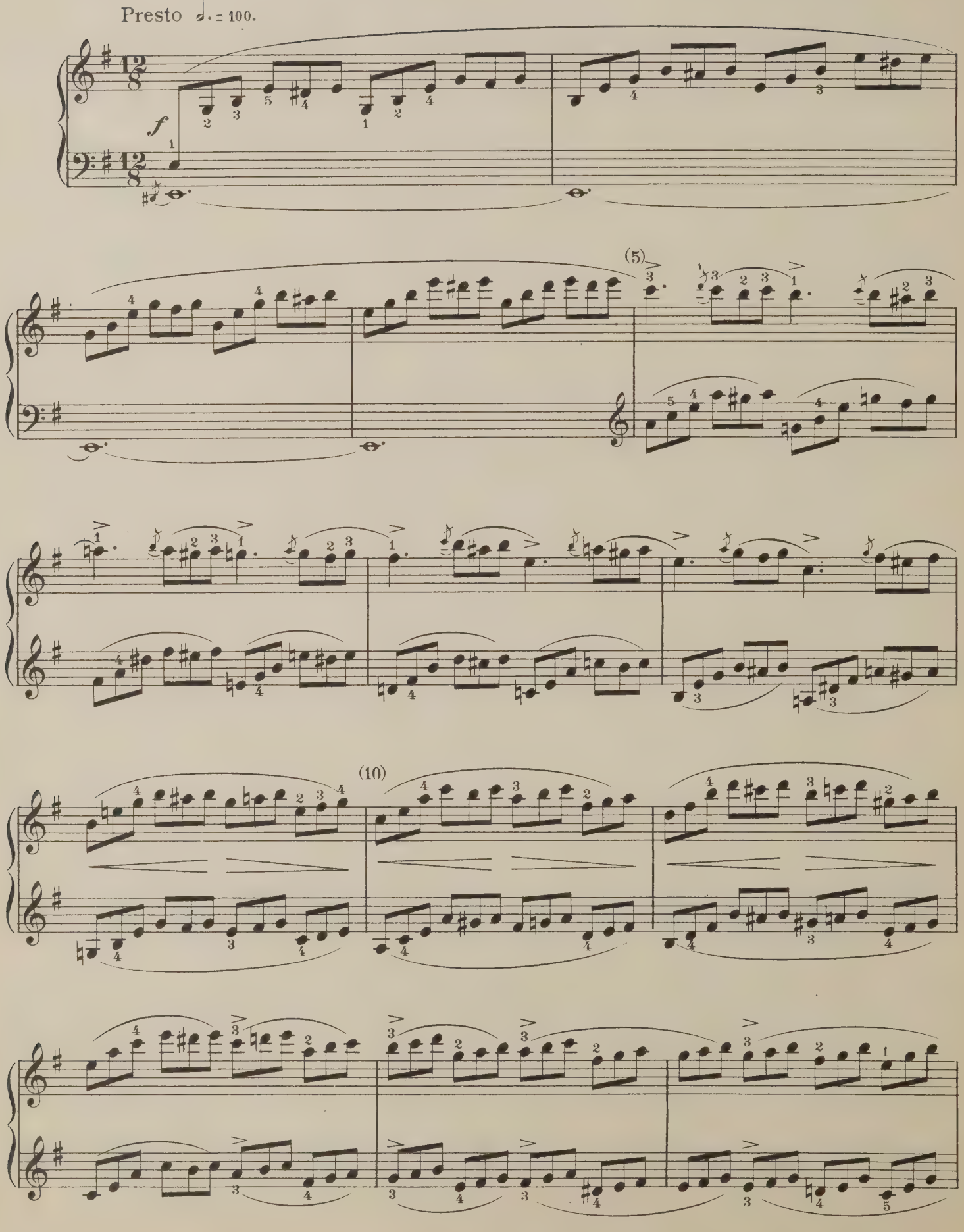
3) The following manner of playing the shake (in bars **2**, **6**, **8**, &c) may be given as being in even better taste than the one written out in bar **2**:

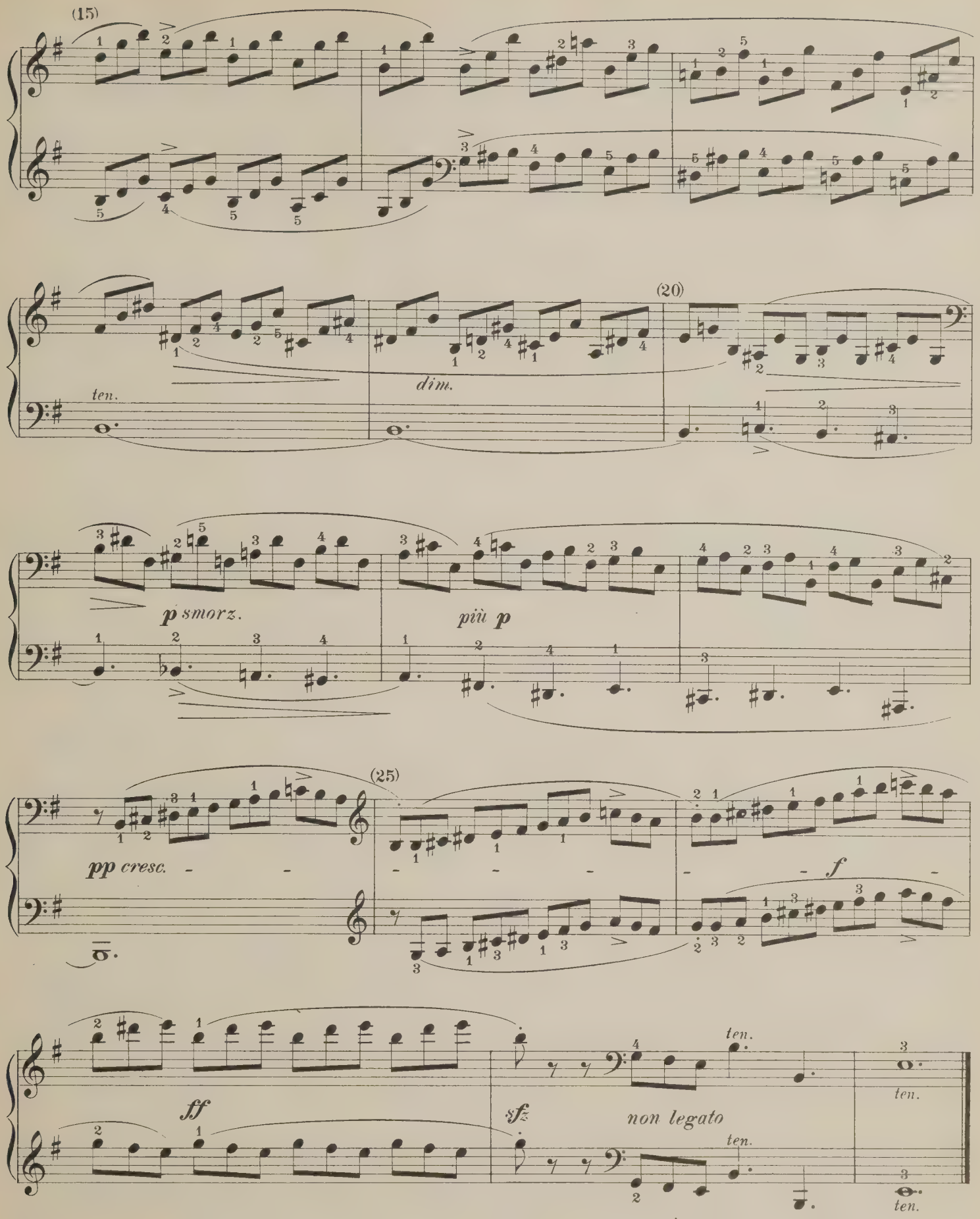


By delaying the entrance of the C♯ the auxiliary note D gains a greater significance as a suspension. This mode is especially recommended for bar **26**, to avoid the casual following fifths d c♯ between the upper part and the bass.

g f♯

№ 23.



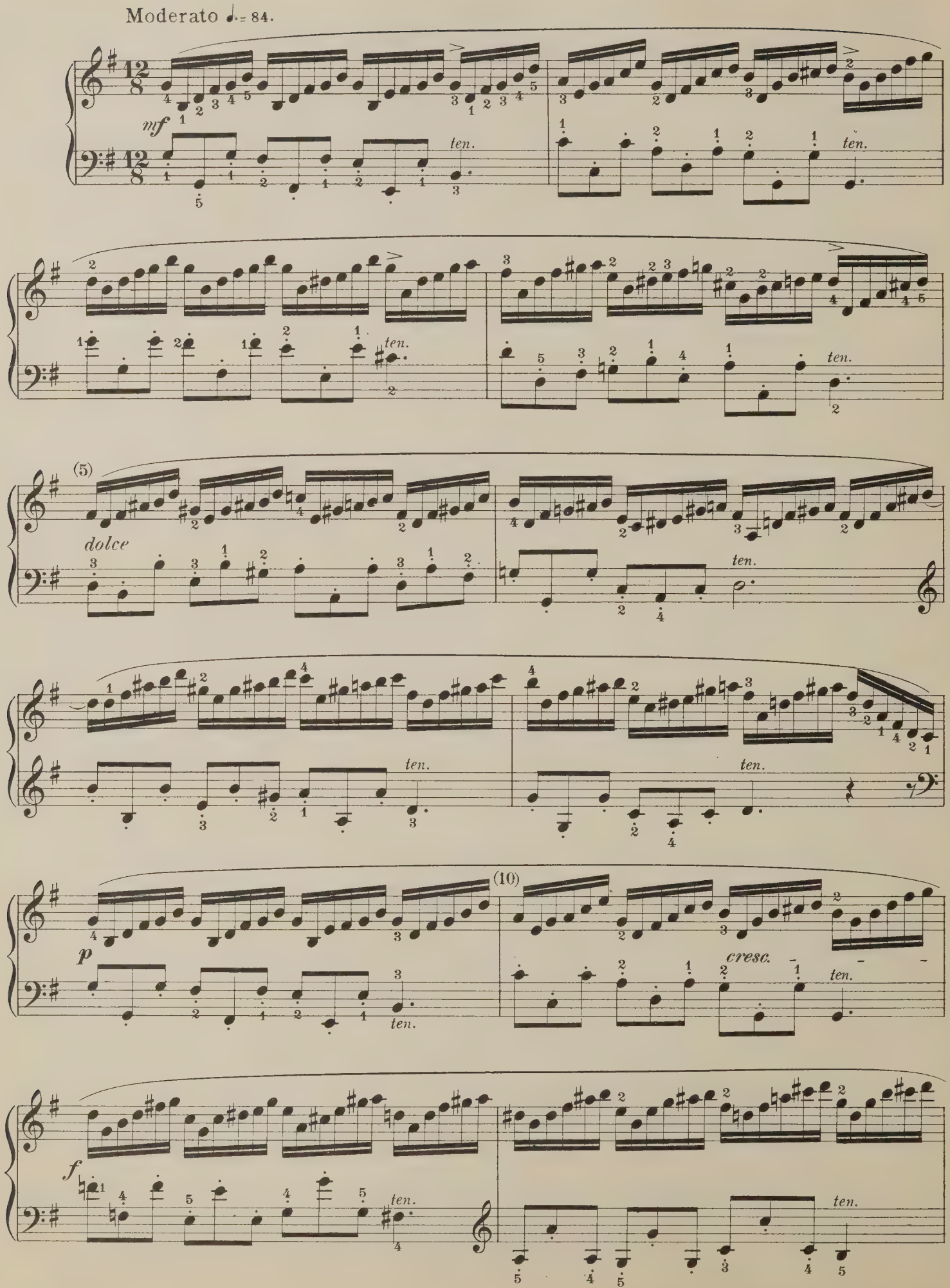


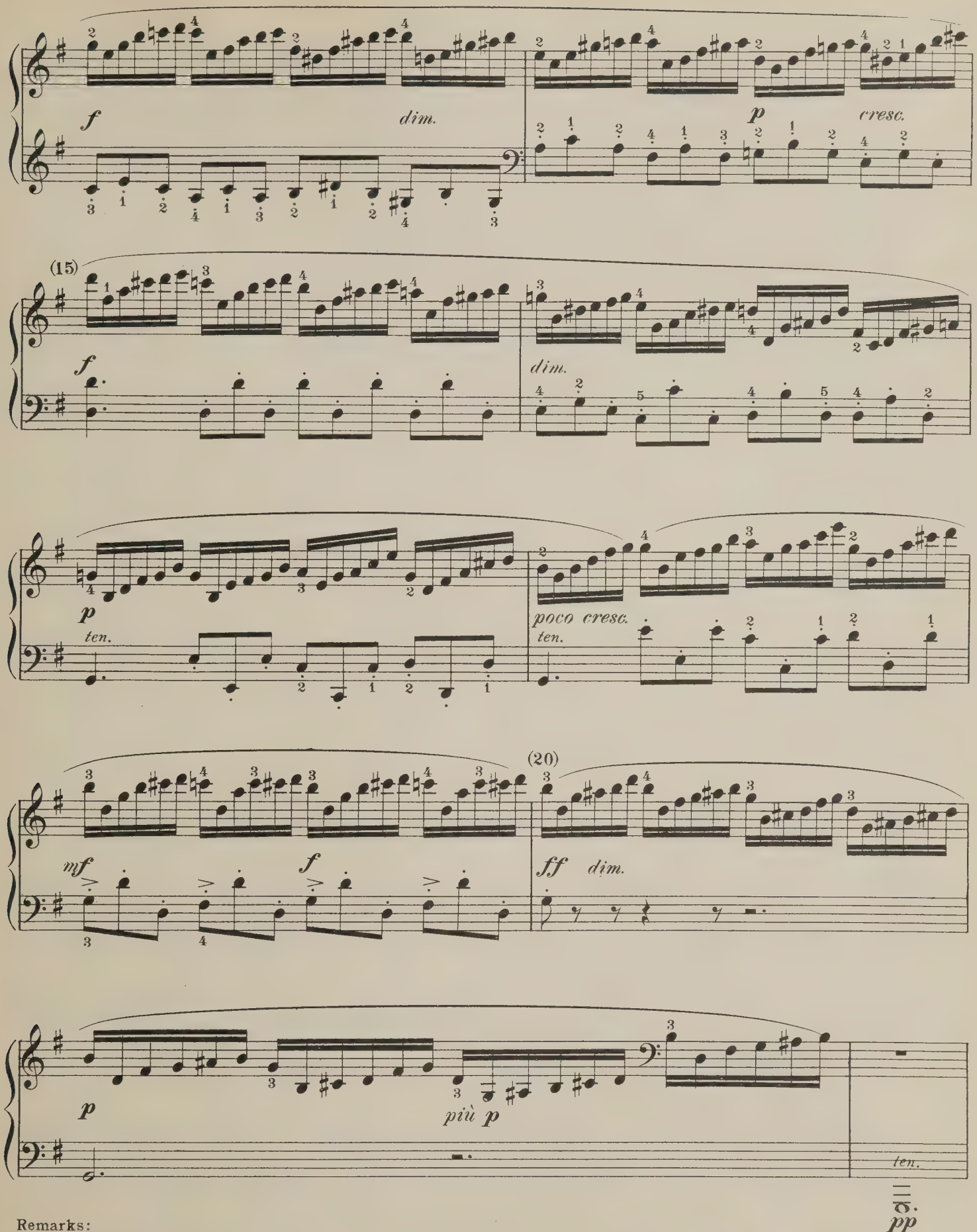
Remarks:

This study, which was Nº 2 in the original, was not in its right place there. The alternation of rapidly stretching out the hand and drawing it in again, and the demands made on the weaker fingers, require a higher degree of technical development from that expected of No. 1. After the preparation of Nos. 11, 13, and 21, the task will now, however, not be difficult. The necessity for a separate study of the left hand does not need pointing out.

B.F.W. 1289-31

Nº 24.

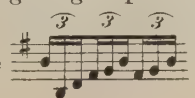




Remarks:

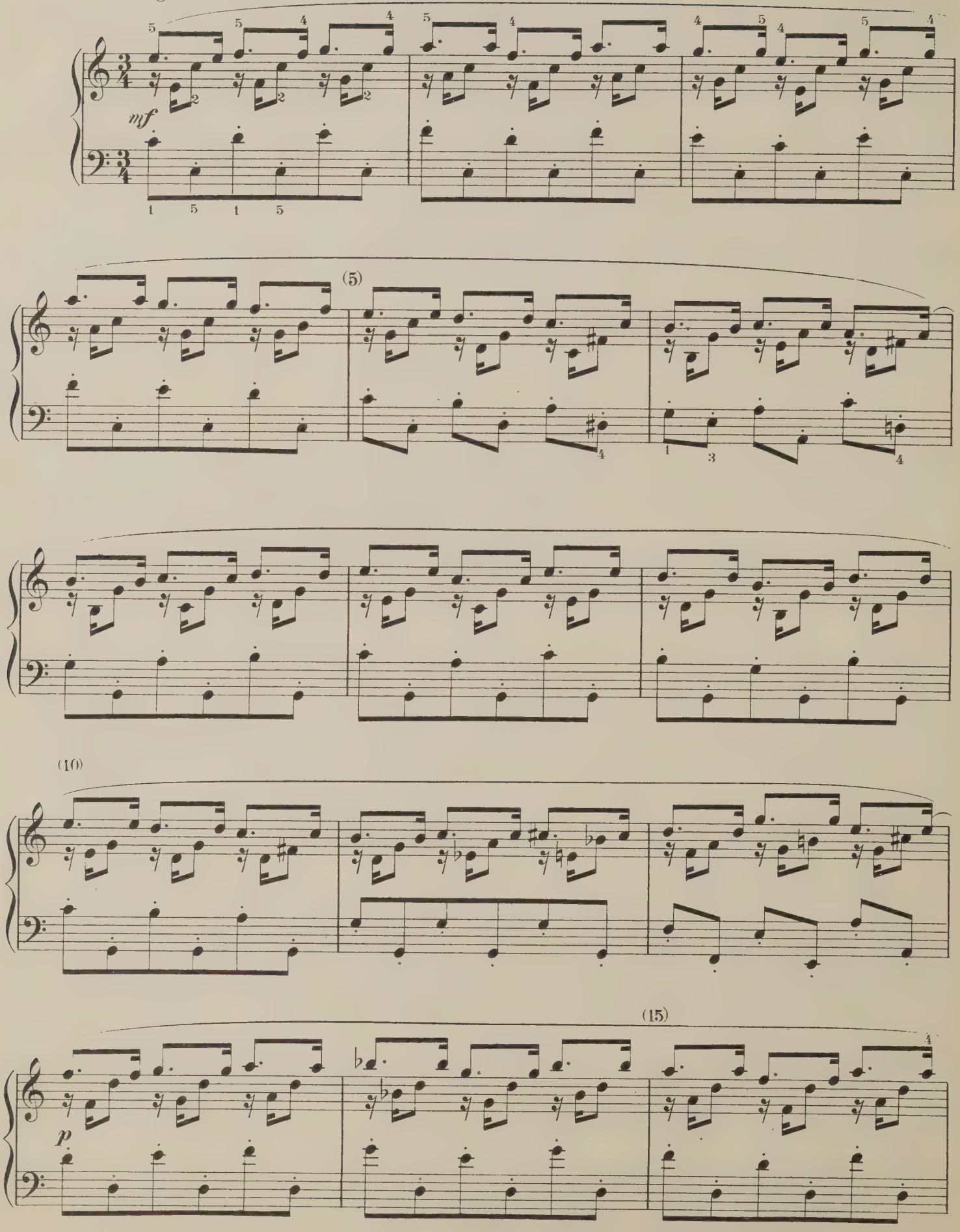
1) The chromatic progressions in the right hand figure must at first be specially accented.

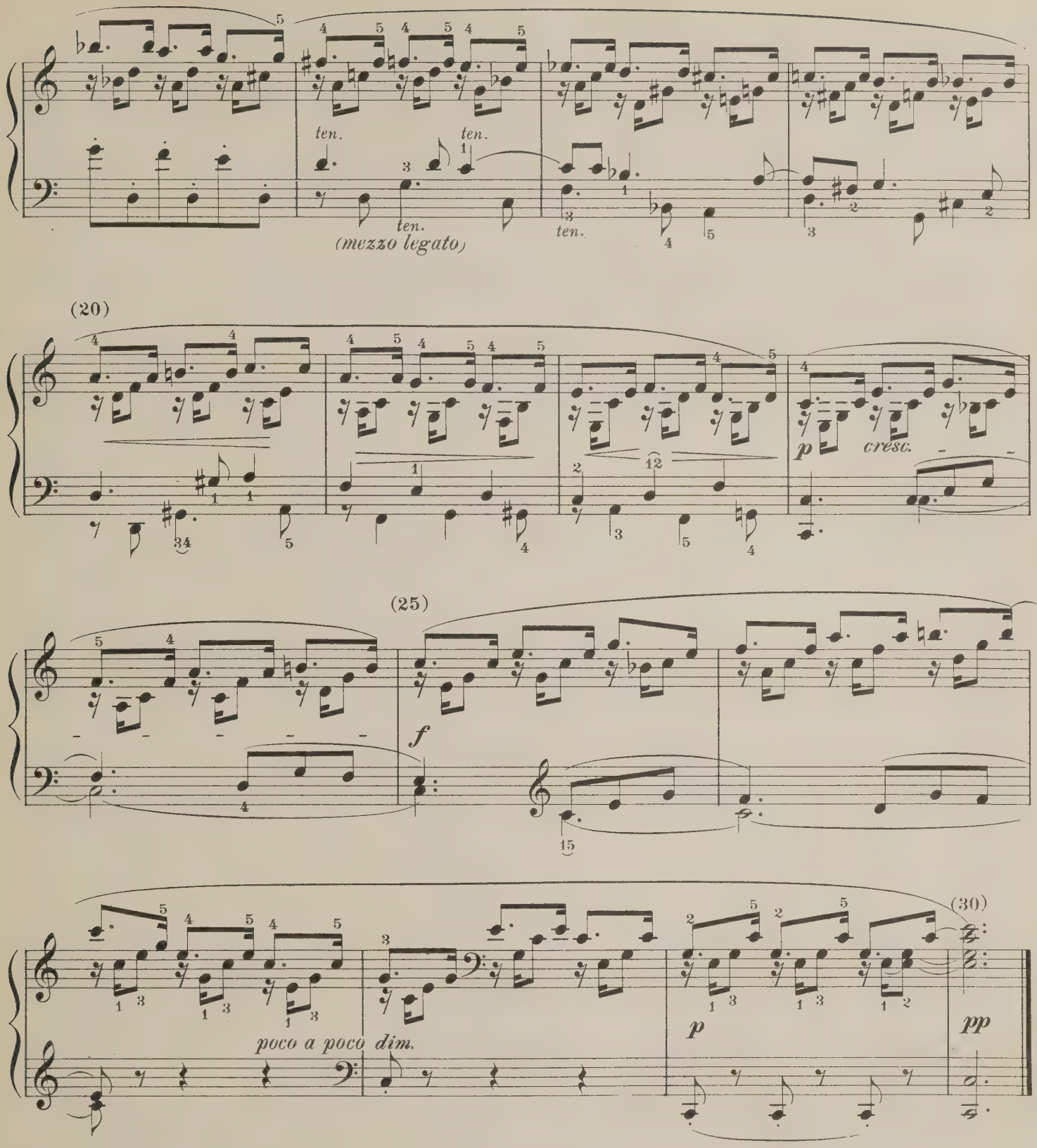
2) The value of this as a *staccato* study for the left hand must not be underrated. Let the player imagine to himself the effect of a *pizzicato* on the violoncello. The fingering requires special attention.

This different reading for preparatory practice  is from Carl Eschmann, who at the same time recommends the player to hold on the second sixteenth, with the thumb.

№ 25.

Allegro moderato. ♩=132.





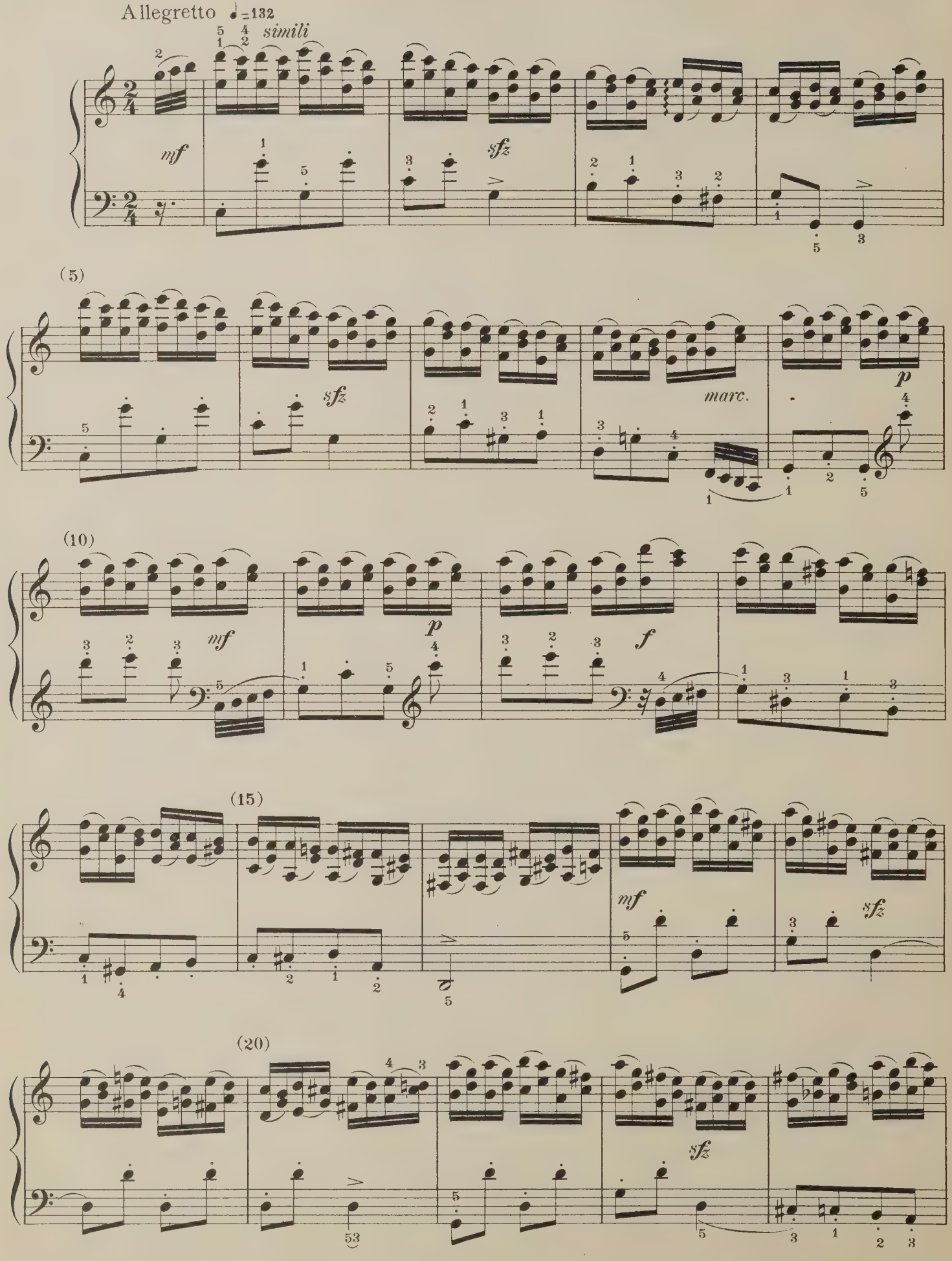
Remarks:

1.) The principal difficulty for the beginner, consists in the independence of one another required in the two hands, — the union of a *legatissimo* in the right hand with a transparently light *staccato* in the left hand, up to and including bar **16**. The *staccato* must be played throughout with a loose wrist, in such a manner as to give the effect of a *pizzicato* on stringed instruments.

2.) Dynamic *nuances* are recommended, as the piece ought not merely to be correct, but also to make a beautiful and expressive effect. The slight *crescendi* and *diminuendi* which are desirable will come quite naturally from the rise and fall of the melody.

3.) Special attention must be given to the phrasing, particularly to the two-bar phrases, (**5**, **6**; **11**, **12**; **21**, **22**;) which spin out the foregoing four bar periods. This is of great importance in learning by heart.

№ 26.


Allegretto ♩=132
simili
mf
sfz
(5)
sfz
marc.
p
(10)
mf
p
f
(15)
mf
sfz
(20)
sfz

(25)

cresc.

(30)

ff sfz dim.

(35)

sfz sfz sfz

(40)

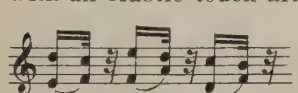
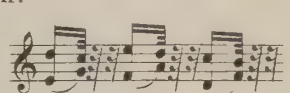
cresc. f p

(45)

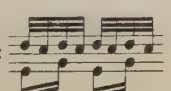
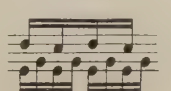
f p ff

Remarks:

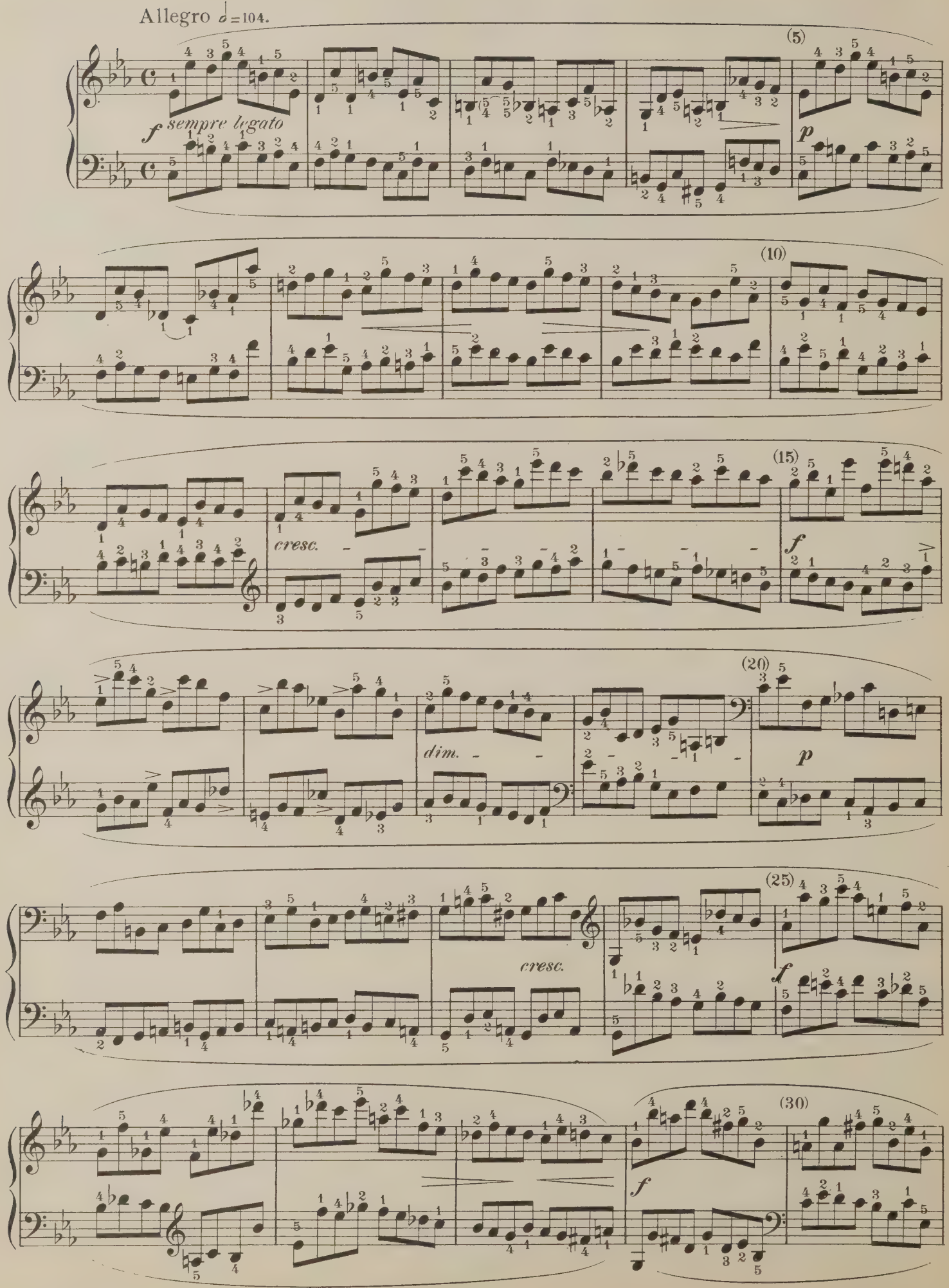
1) Double notes like these are easier for beginners than, for example, passages in thirds, because the strength of the whole hand is able to sustain the weakness of the individual fingers. The chief point to be attained is to raise the hand with an elastic touch after every two slurred notes, so that the execution takes the following form:

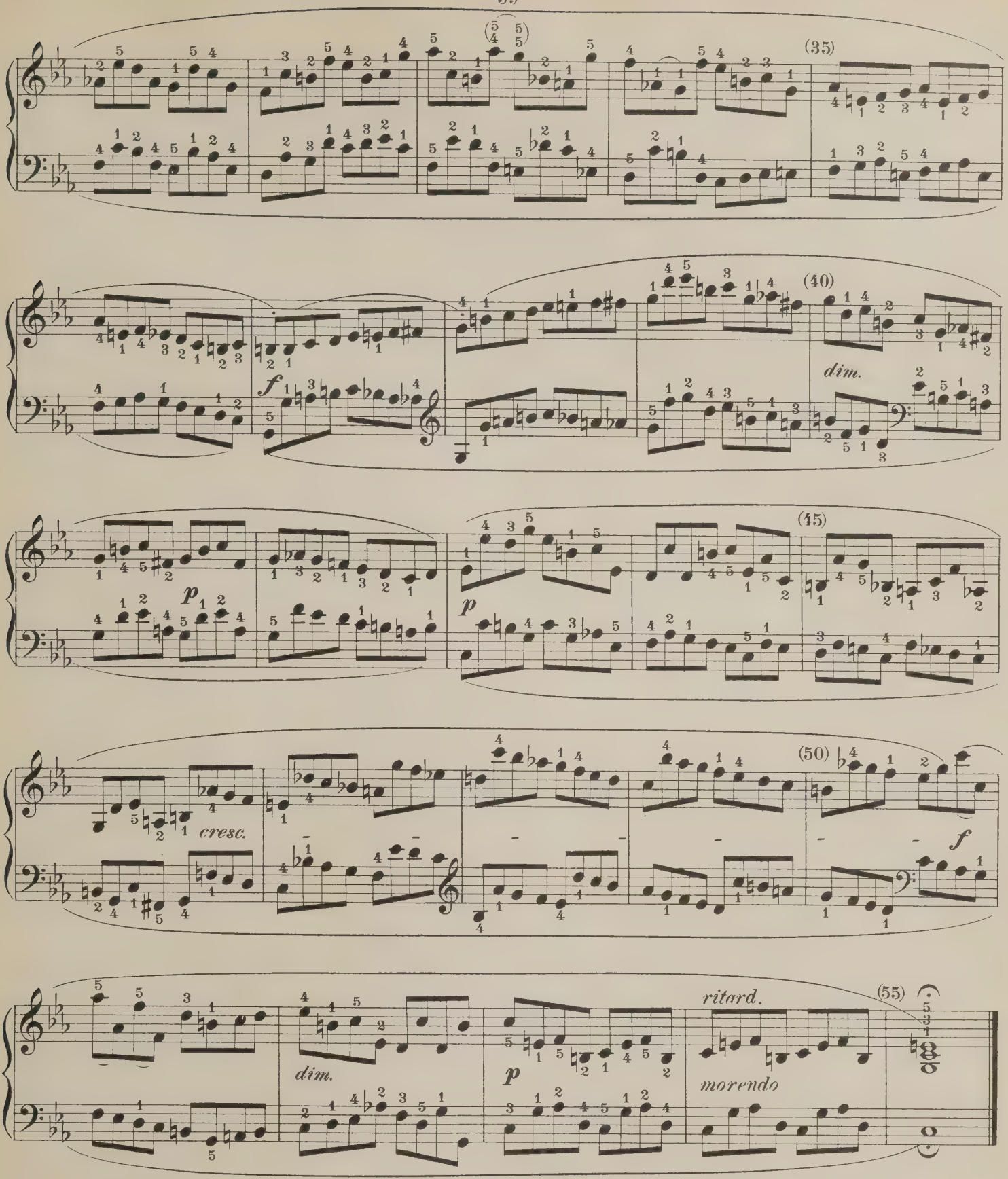
 &c. It would even be well, in practising, to make a still longer rest, thus 

2) An opportunity is here afforded to the left hand to continue the *staccato* practice begun in the foregoing study. The thirtyseconds which occur in bars 8, 10,&c. must be played very rapidly.

3) Various readings (Carl Eschmann):  and  These can also be equally well rendered in bars 25 and 26.

№ 27.


Allegro ♩=104.
f sempre legato
p
cresc.
f
dim.
p
cresc.
f
f
(5)
(10)
(15)
(20)
(25)
(30)



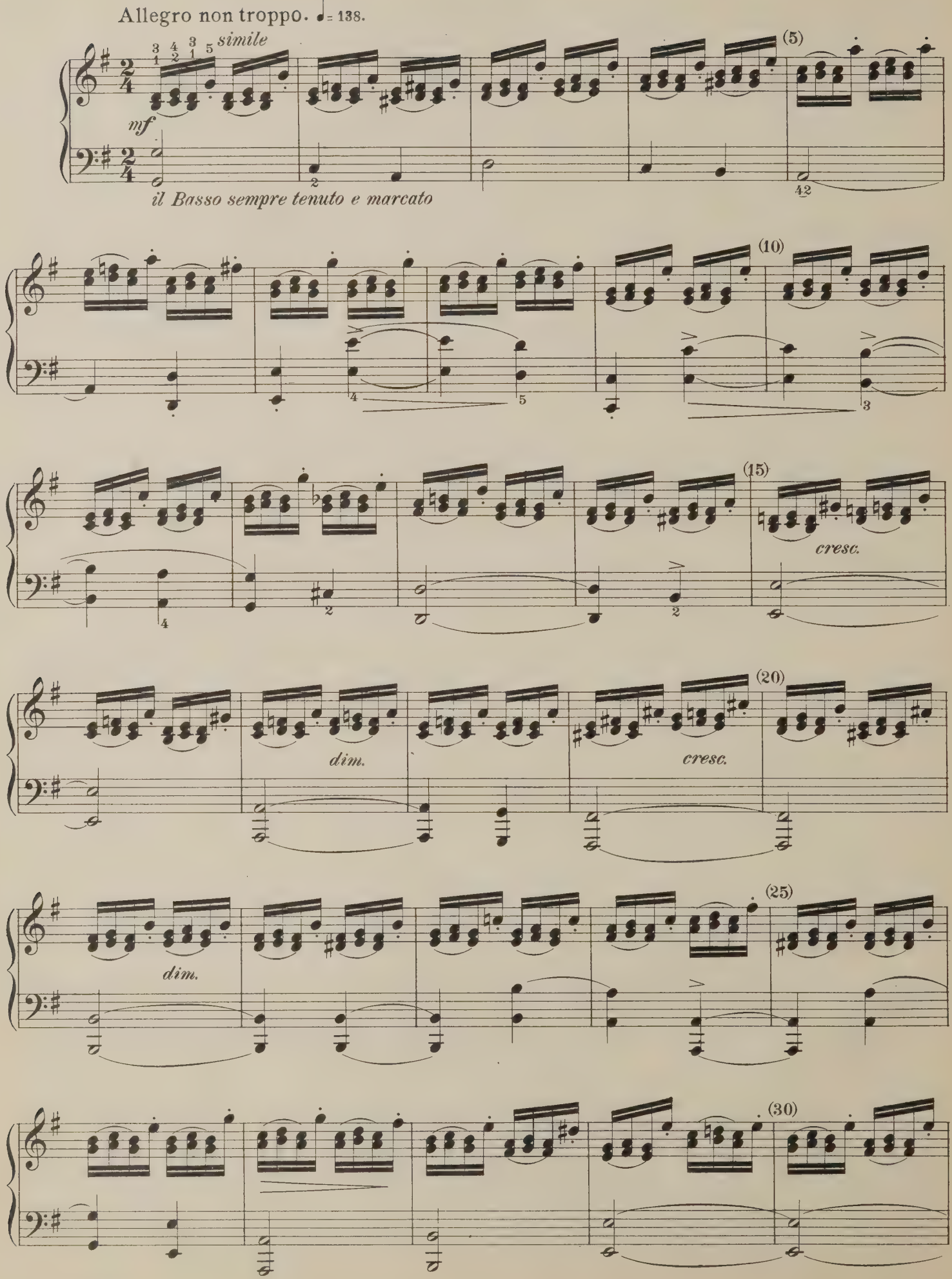
Remarks:

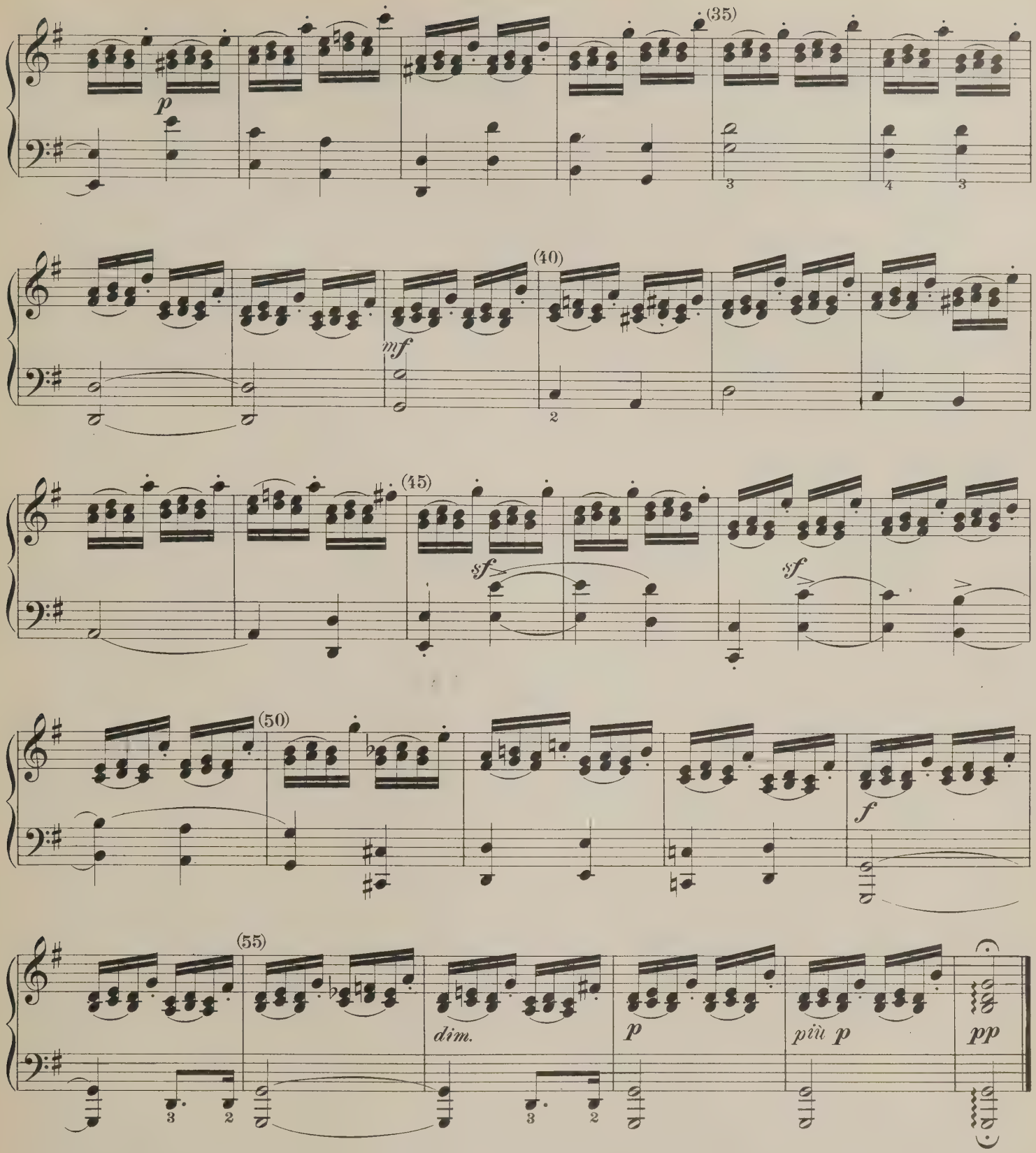
1) To give a finished interpretation of this beautiful piece really requires a fair amount of theoretical knowledge on the part of the player; yet even merely working at it technically will tend towards that knowledge. It is the teacher's task to make such explanations in harmony as may be suitable to each individual case; for instance, to point out to the pupil the places where the bass note should be imagined as prolonged, to make each changing tonality plain to him, but above all to arouse his susceptibility for the melodic inflexions of the voices, singly, as well as together contrapuntally.

2) The necessity for practising each hand separately is understood of itself.

3) In bars **15**–**17** the editor considered it more practicable to avoid the extremely awkward crossing of the hands — awkward at least in the look of the thing — by simply interchanging the progression between the two hands.

№ 28.


Allegro non troppo. ♩= 138.
simile
mf
il Basso sempre tenuto e marcato
(5)
(10)
(15)
cresc.
(20)
dim.
cresc.
(25)
dim.
(30)



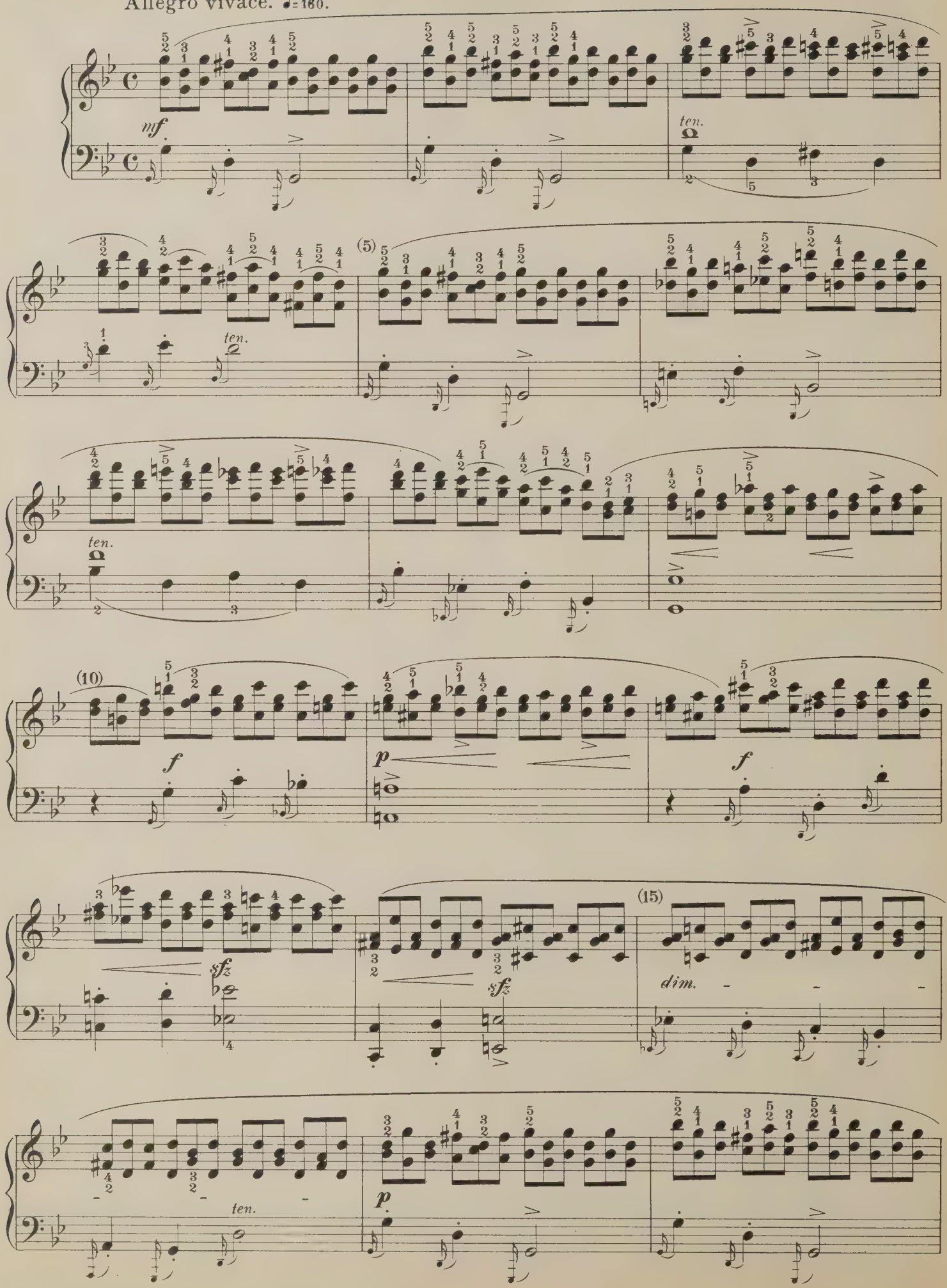
Remarks:

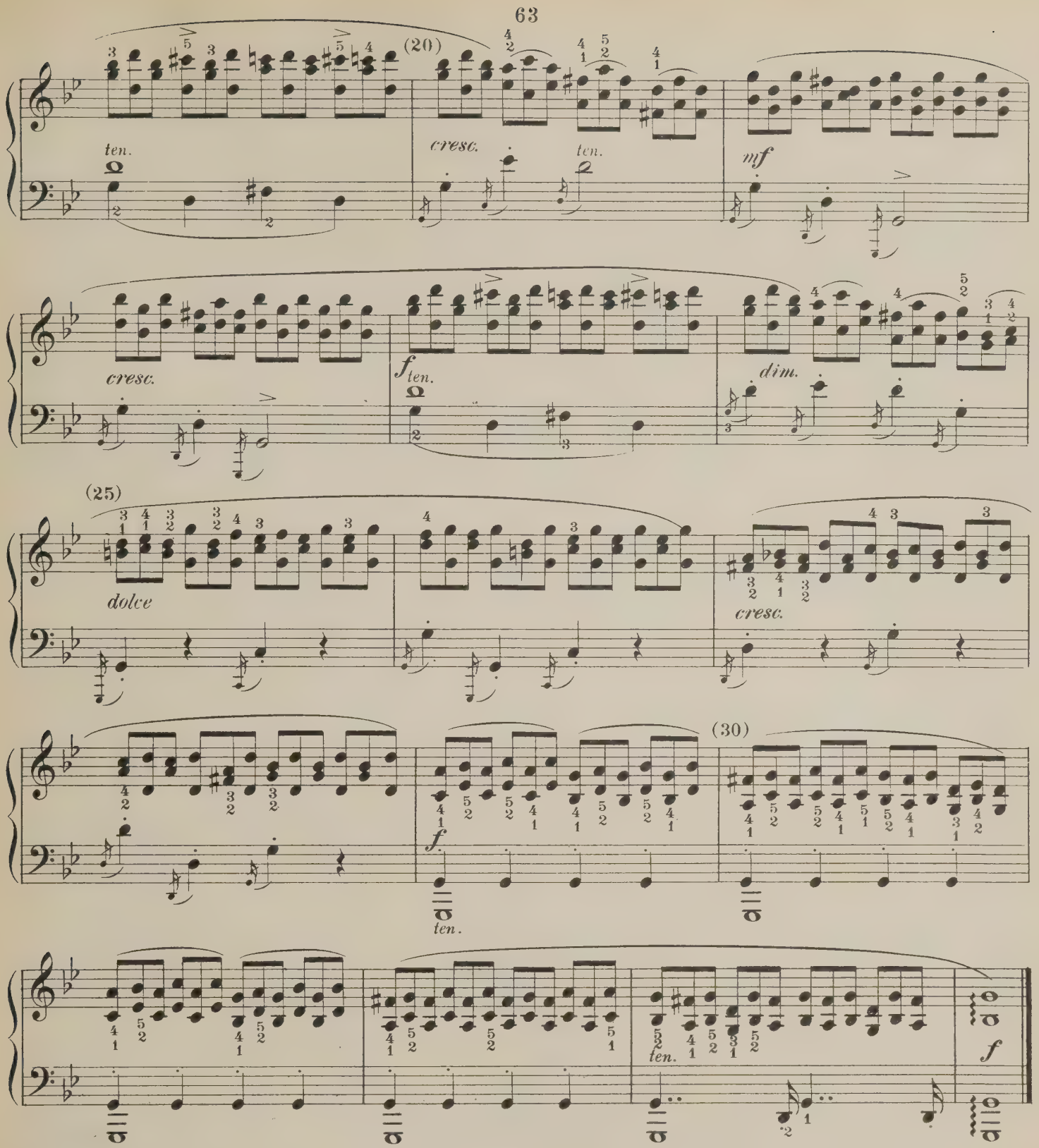
1) This study forms, certainly, the best introduction to the practice of thirds. The detached *staccato* of the fourth sixteenth — a useful exercise, by the way, in elasticity — saves the hand from getting tired. To repeat the first two notes of the figure several times is a good preparatory exercise:

2) The octaves in the left hand should be played as firmly and distinctly as possible. The teacher must not allow the pupil to fall into the trick — well-meant, but amateur and bad — of replacing the thumb on the upper note by one of the fingers with the idea of binding it to the next octave above, while at the same time he is obliged to loose the bottom note of the previous octave because he cannot stretch so far. The same thing the other way about, is equally undesirable, namely: to change the little finger into the third, and to loose the upper note in going to an octave below.

Nº 29.

Allegro vivace. ♩= 160.





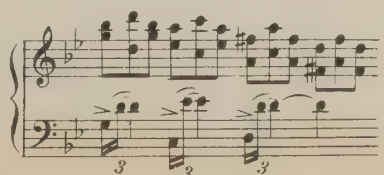
Remarks:

1) This study could scarcely be mastered by the pupil, at the point at which he may be supposed to have arrived, in the rapid *tempo* assigned to it. But this need not prevent him from studying it at a slower pace, and with this view it is not premature to place it here. The teacher will do well to return to this study after a time, when the pupil has learned some of the further numbers in this collection, and to follow out systematically the plan of recapitulation.

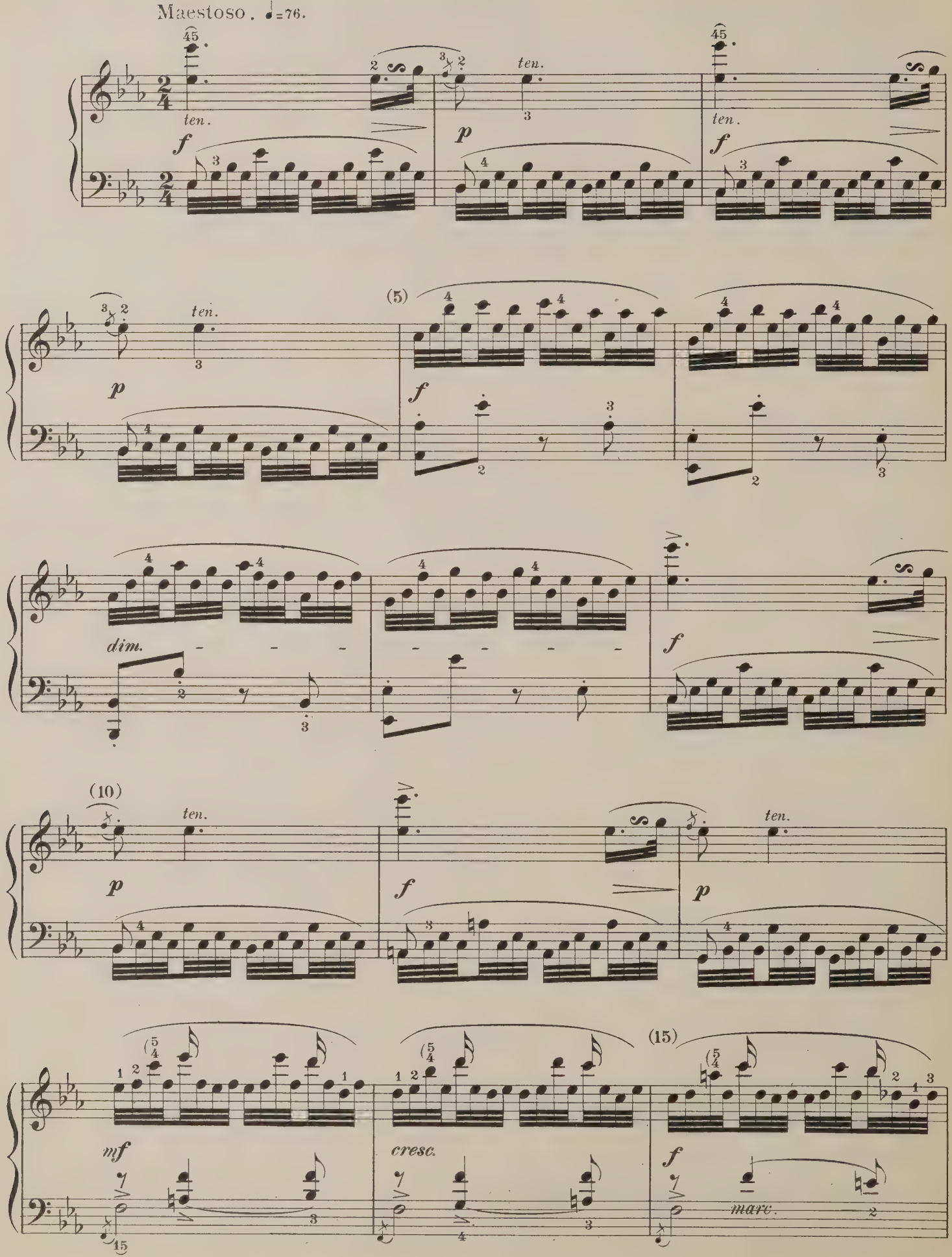
2) The fingers must be raised at the end of each slur, and this must be attended to with the most rigid exactness, and must not be merely felt but also visible.

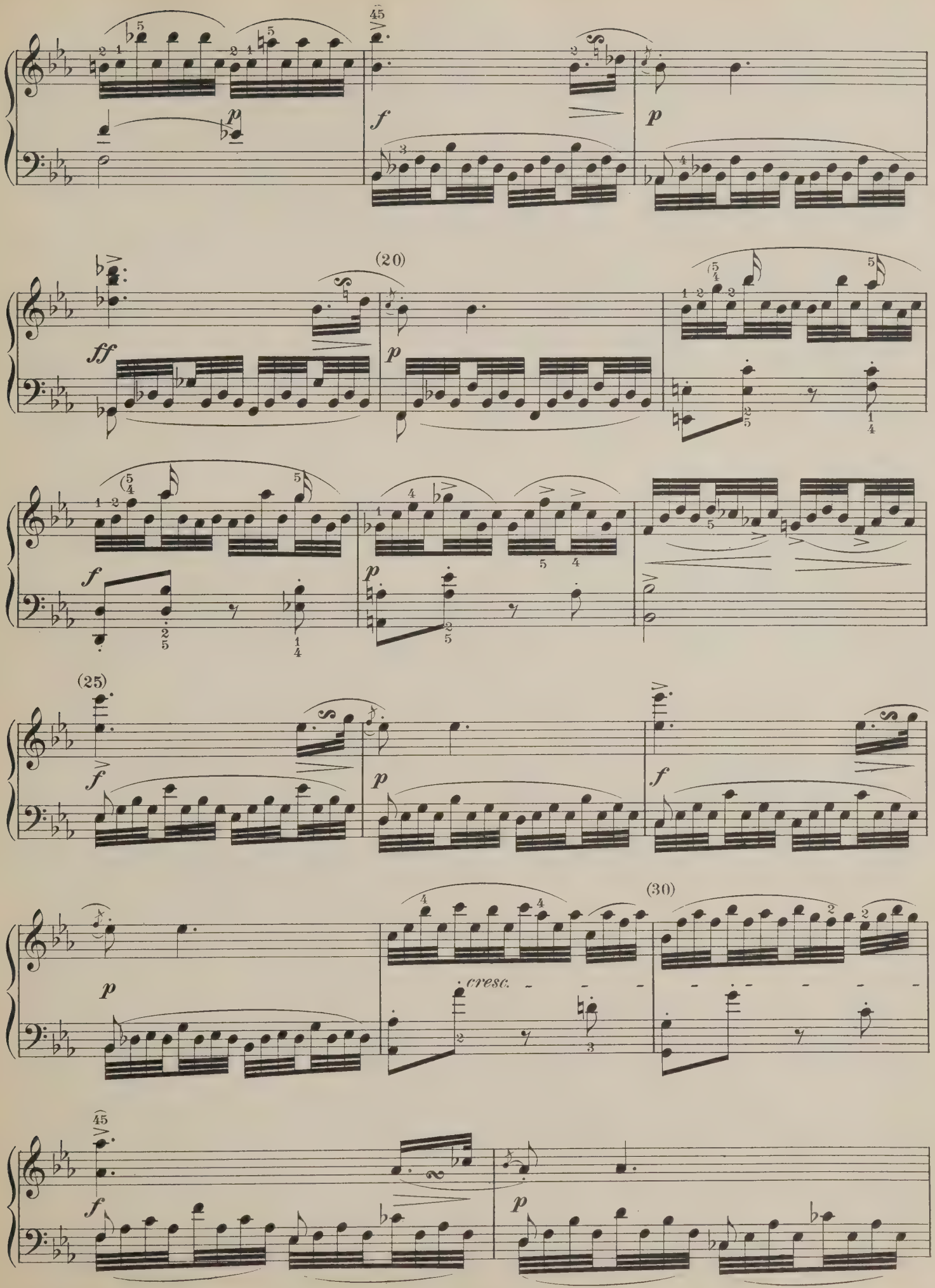
3) With regard to the *arpeggio* notes in the left hand, which appear as *acciaccature* (or short prefixes,) the reader is referred to what has been already said in the foot-notes to Nos. 1 and 18. As the *acciaccatura* gives the bass of the chord it should be marked stronger than the note following it, as the latter, being a longer note, would strike the ear more forcibly.

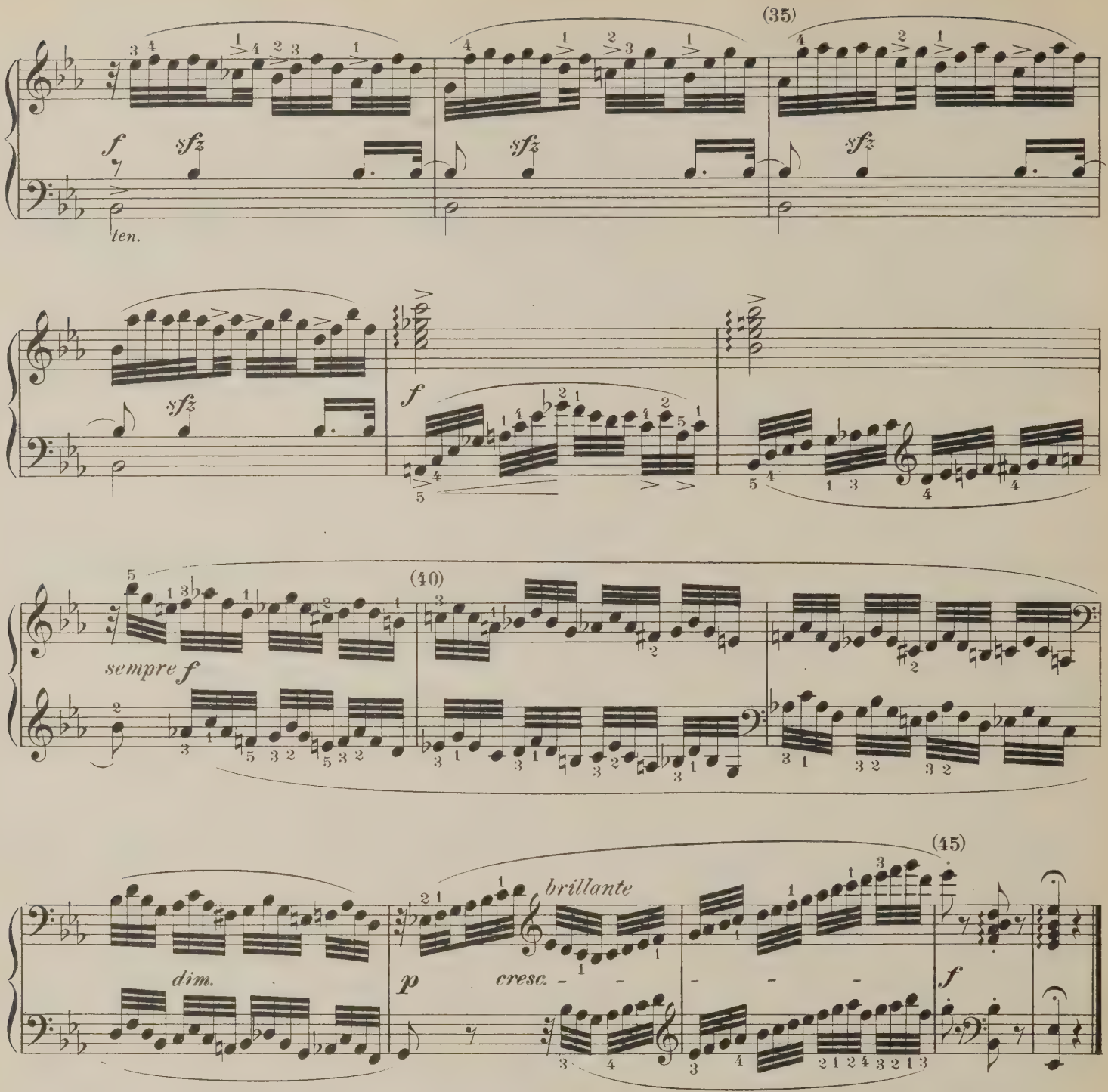
With regard to the triplets in the right hand the execution must be as follows:



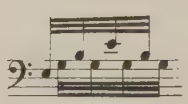
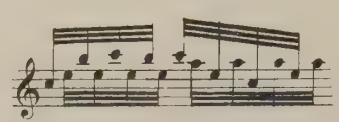
Nº 30.

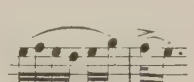
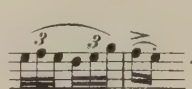



(20)
(25)
(30)
cresc.

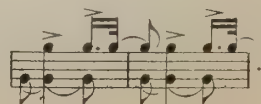


Remarks:

1) A thorough analysis of the figure  and  on first reading the piece, will save the player from involuntary confusion of fingering, later on. The slight alteration in the second quarter of the right hand in bar 29, is based on melodic reasons; whilst in the fourth eighth of bar 35, g would seem more logical than f.

2) Bars 1, 2,  although in quick tempo, it might also be played  .

3) In bars 13–15, and also bars 21 and 22, the fingering for smaller hands would be 2151, 5123, 2151.

4) In bars 33 and following bars the following notation for the bass would be more correct:  .

Book III.

No 31.

60 Etudes by J. B. CRAMER.
Edited by HANS von BÜLOW.

Moderato. ♩.=88.

mf molto leggiero

(5)

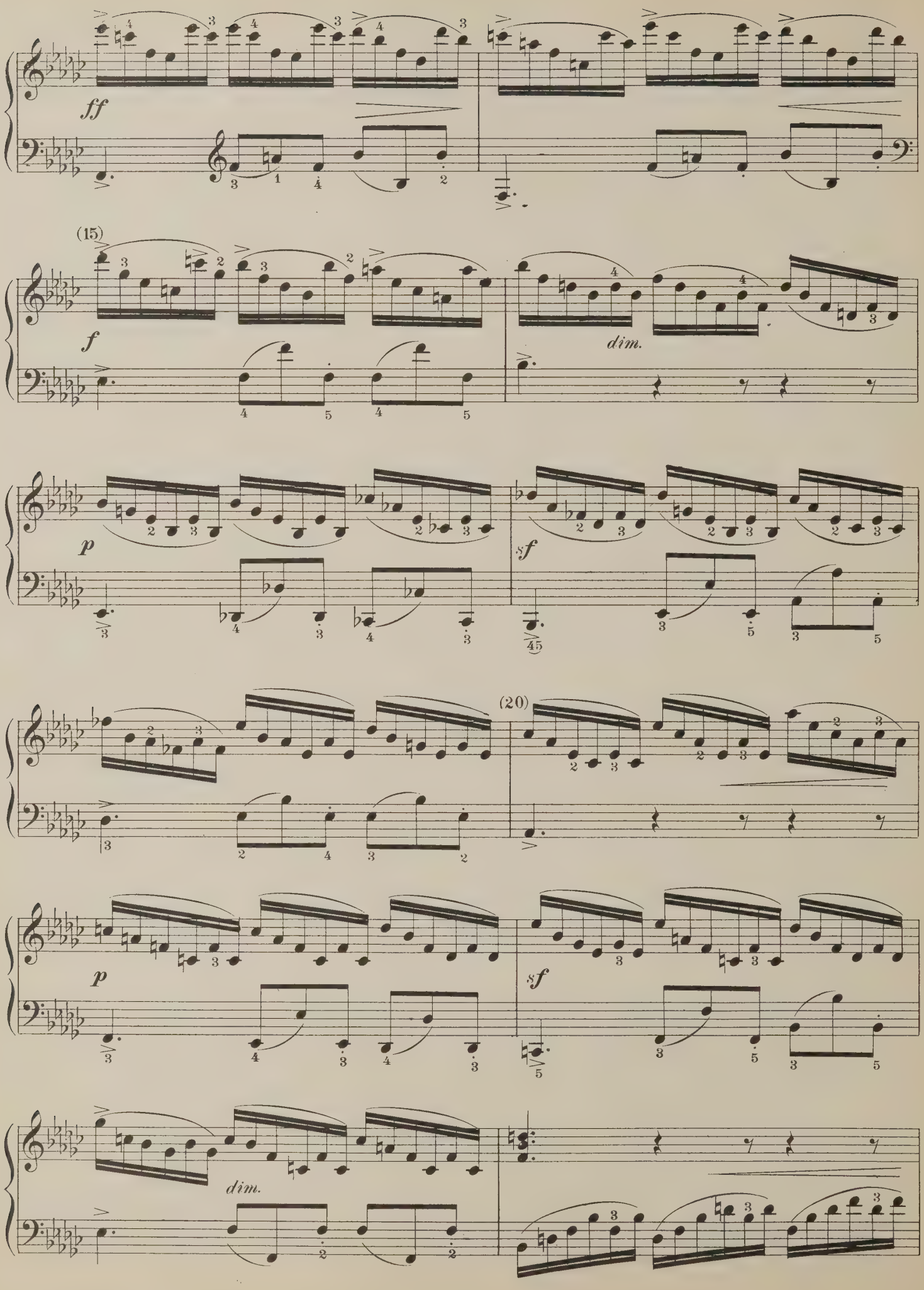
dim.

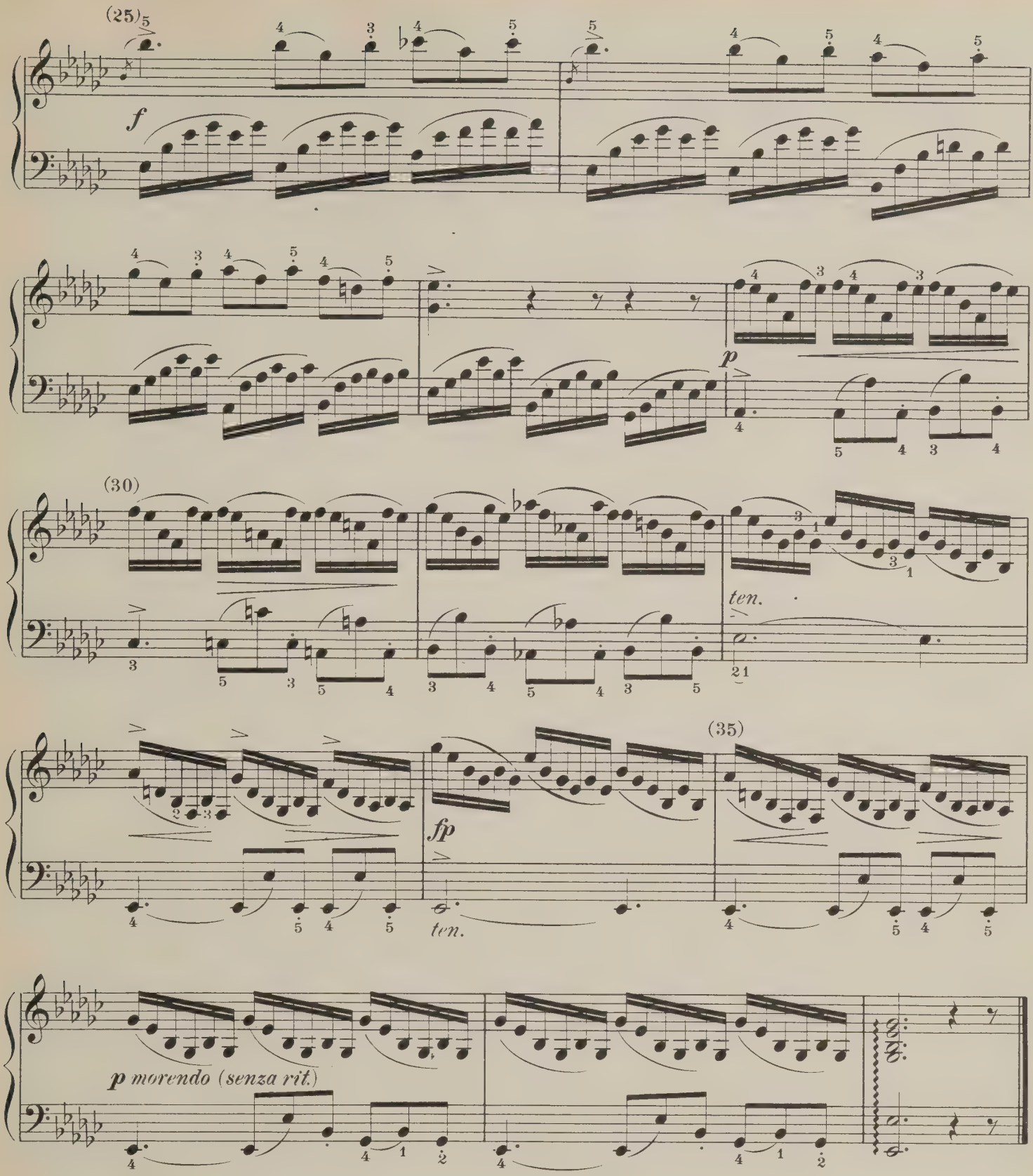
ten. *espressivo*

(10) *ten.*

f *p*

cresc.


ff
(15)
f
dim.
p
sf
(20)
p
sf
dim.



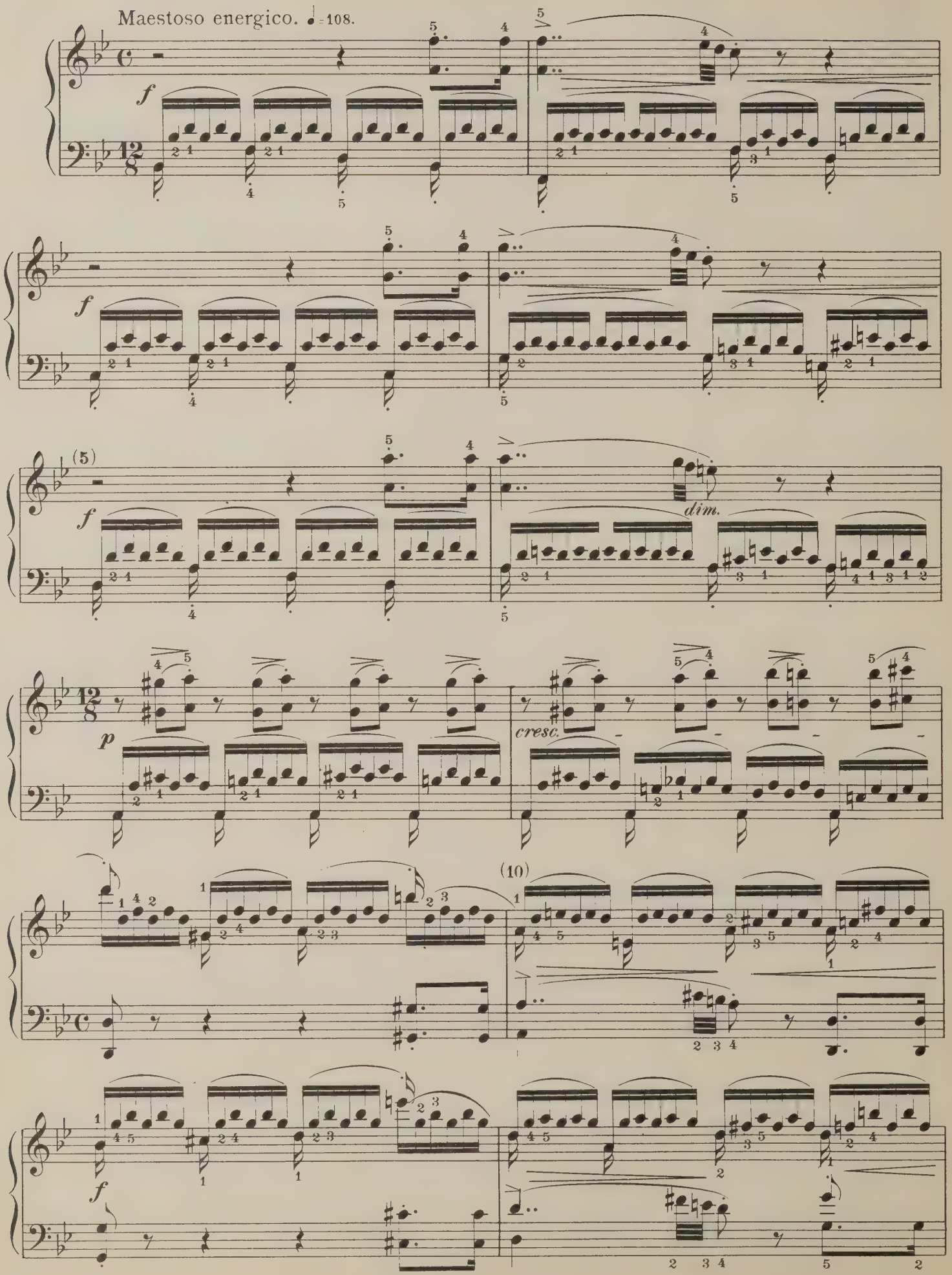
Remarks:

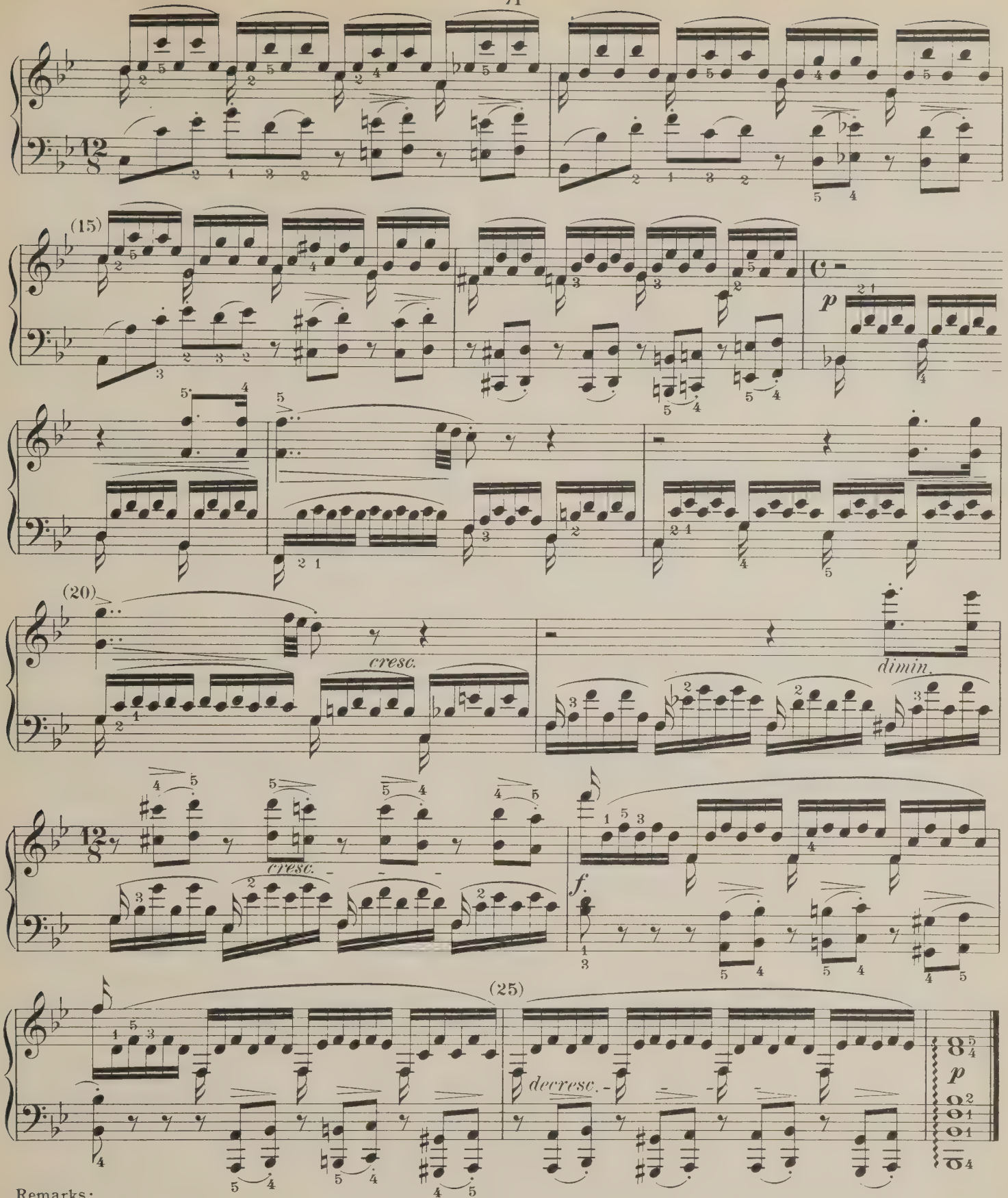
1) In using an awkward fingering, the editor has done so with the unconcealed intention of adding to the difficulty of this study, which, for attainment of a smooth mechanism, is a very easy piece. He considers that a victorious fight against the fingers will help to emancipate them from that innate indolence which is usually checked by the cultivation of a finer rhythmic sense.

2) The melodic notes which are to be accented in the upper part, are at first marked >, as also the bass notes which require accenting, in bar 9 and following bars.

3) Bar 23. The somewhat bald, unmelodious upper part might be modified by analogy with bar 19.

№ 32.





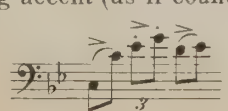
Remarks:

1) The strong *staccato* of the first bass note of each sixteenth group must not lead to any delay in beginning the accompaniment figure, which should be regarded as an independent middle part.

2) When the same figure makes its appearance in the right hand the first sixteenth should be always accented, but only played *staccato* in bars 9—12.

3) To obviate any misunderstanding of the rhythm, the editor has written $\frac{12}{8}$ in a bar instead of $\frac{4}{4}$ in the necessary places.

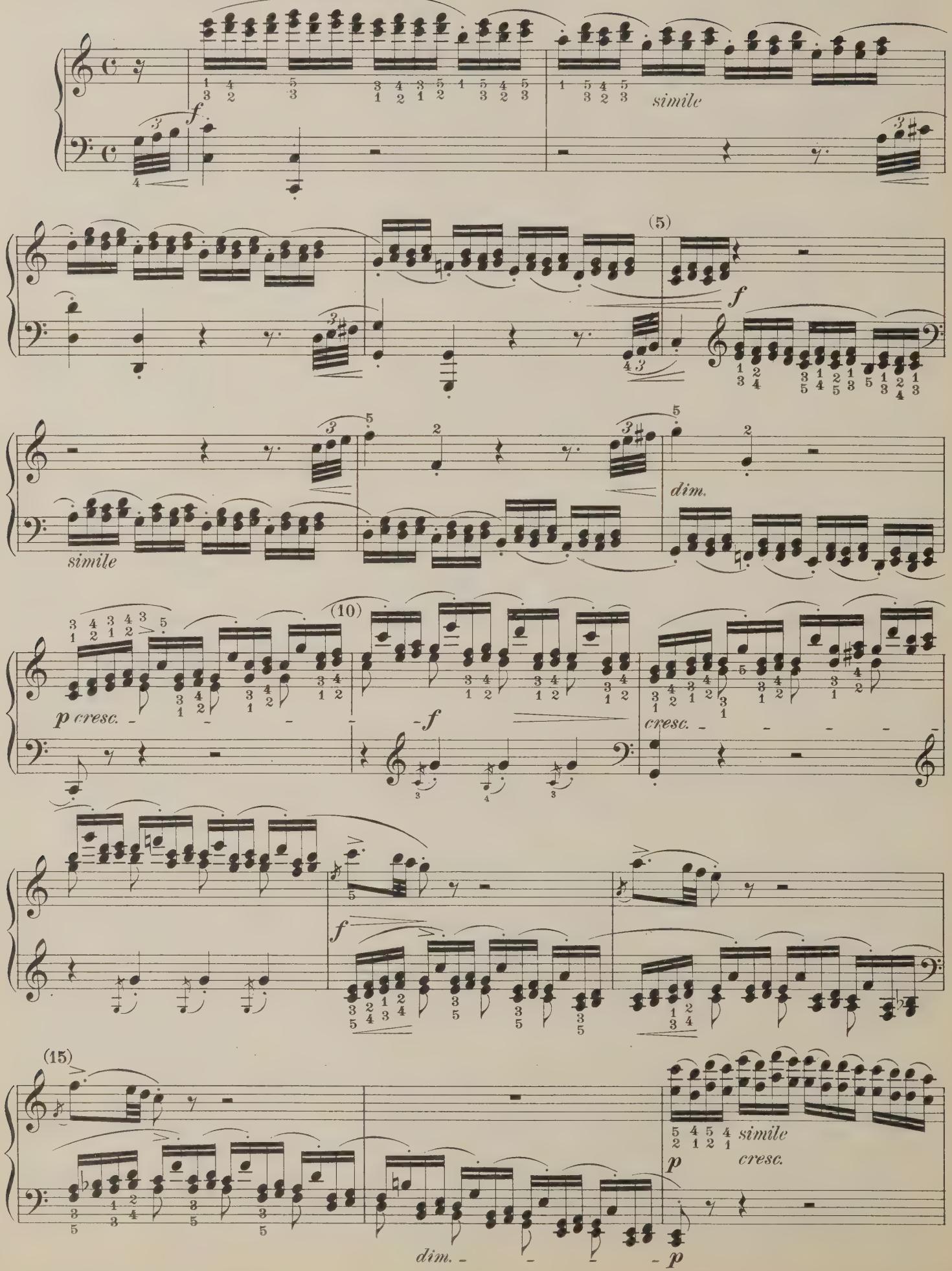
4) In order to overcome the difficulty of the alternate *legato* and *staccato* in the left hand, in bars 13—15, it is advisable in the first instance to practise with the following accent (as if counting in quarters.)

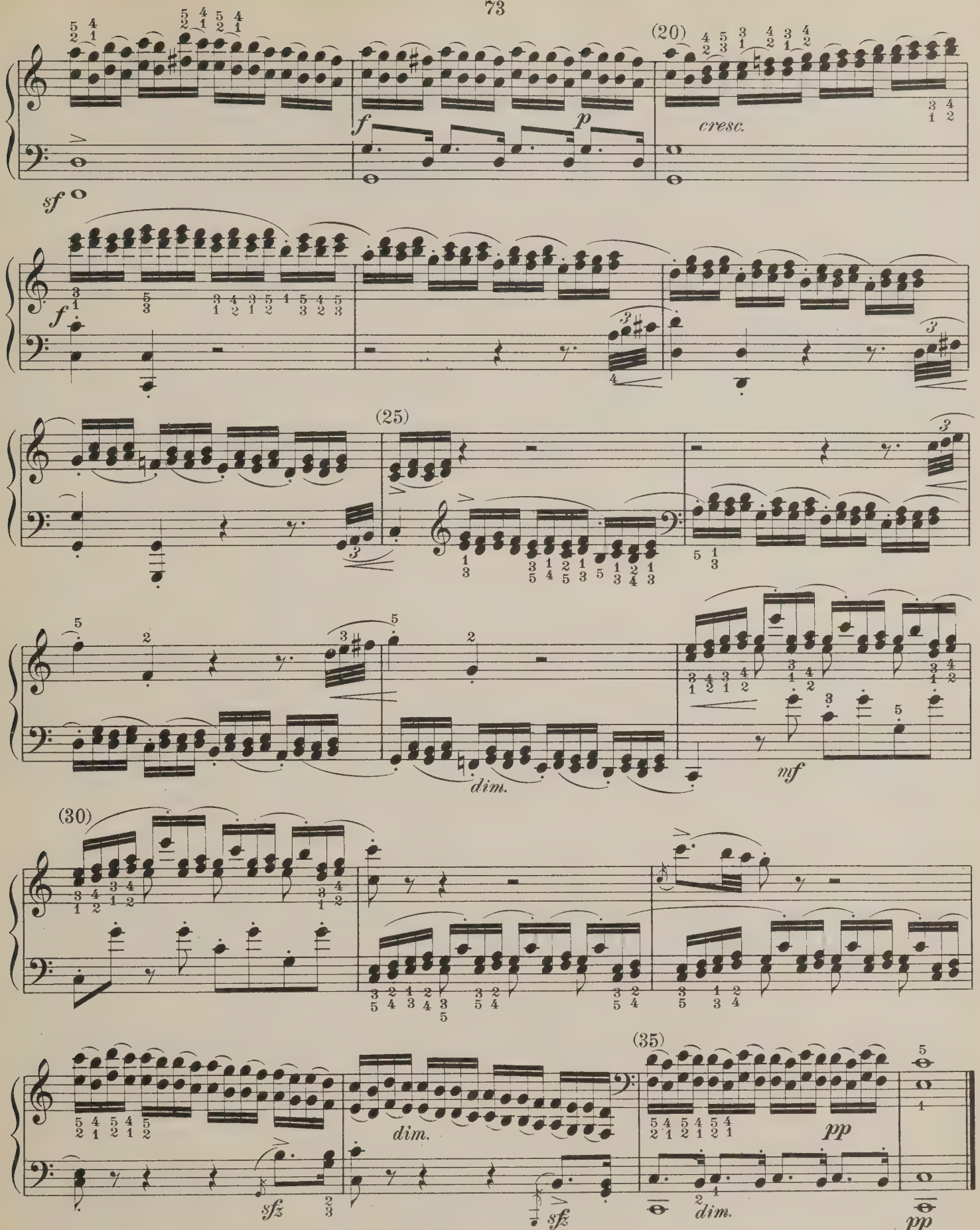


and so on.

Nº 33.

Allegro con brio. ♩=152.

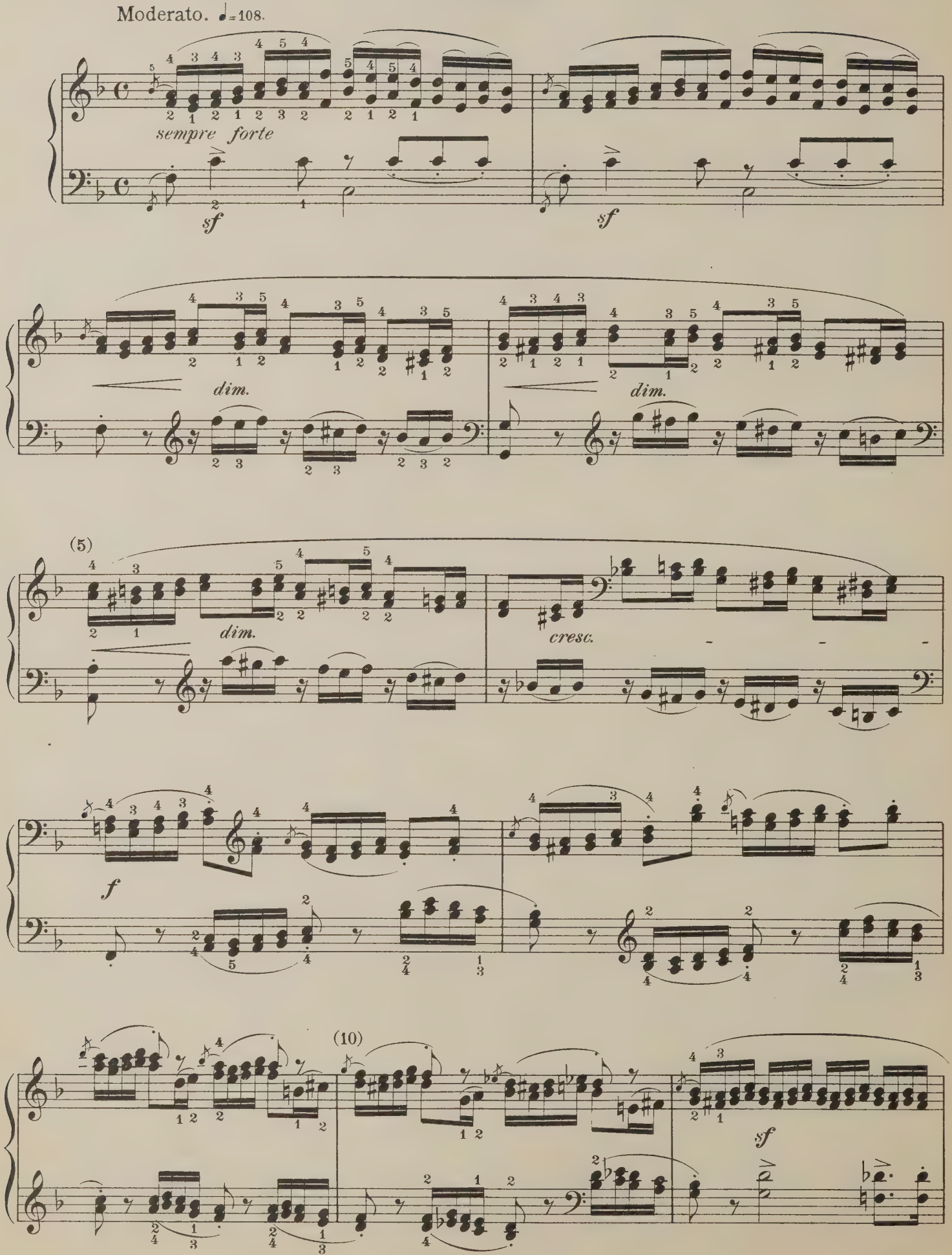


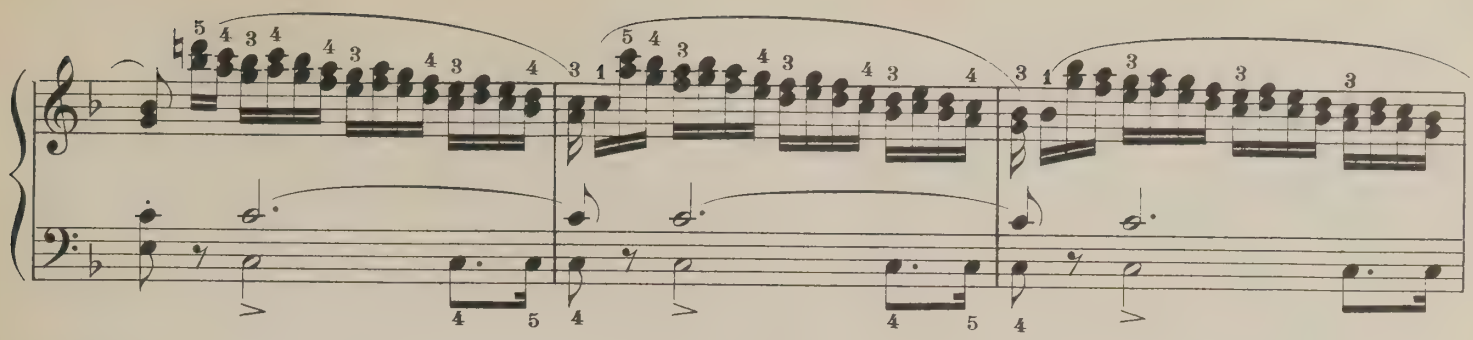


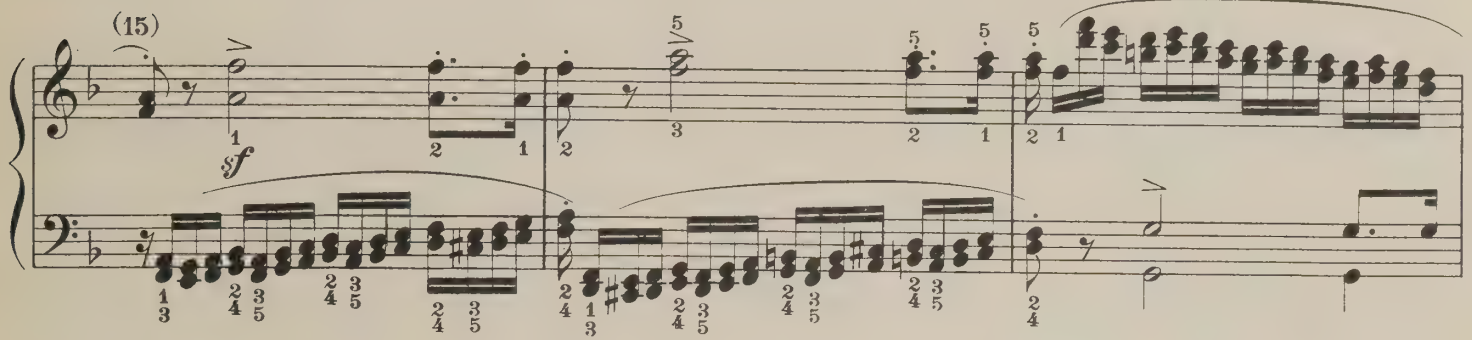
Remark:

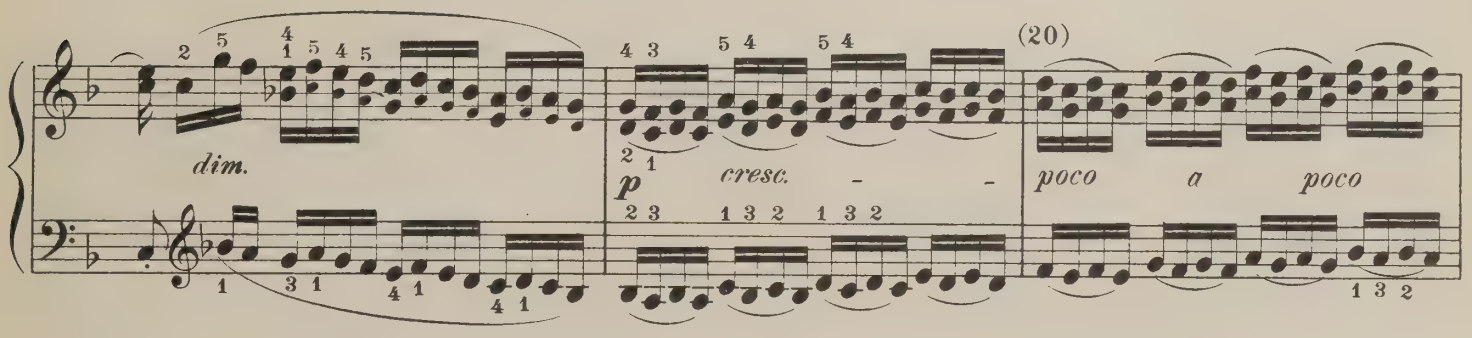
Nos 26 and 28 are the preparation for the technical mastery of the present study. What was said in № 26 about elasticity of touch is again specially applicable here for the passages in sixths, in bars 17—19 and 33—35; and the reader is referred to № 28 as regards the thirds. The left hand, it is true, had no opportunity, in the foregoing studies for preparatory practice in the task which is here set before it. Aloys Schmitt's "Exercises préparatoires" (in the first part of his collection of studies), which it is presumed every good teacher uses for elementary teaching, may nevertheless be again quoted here as affording help. Special care must be taken to play the various triplet thirtyseconds in a finished and precise manner.

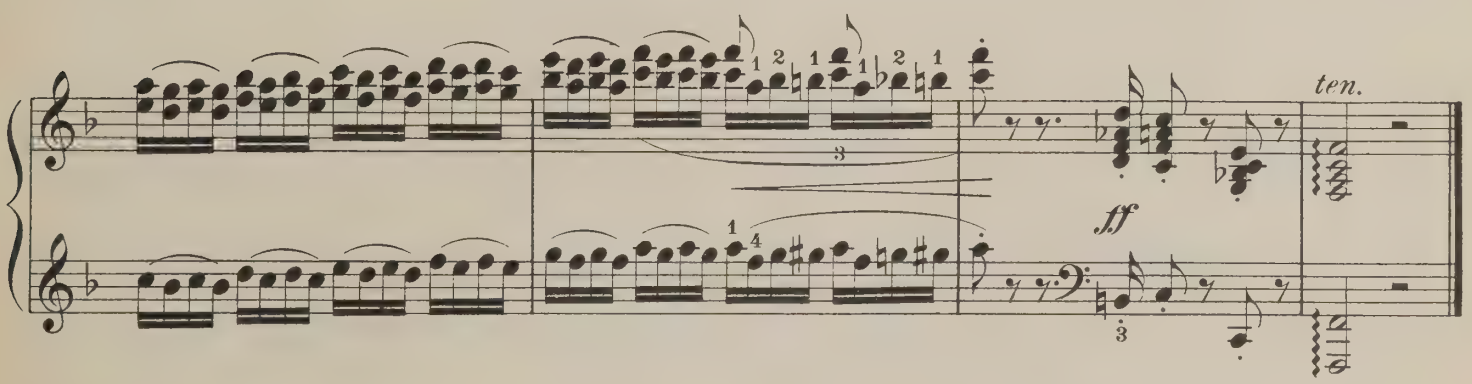
№ 34.











Remarks:

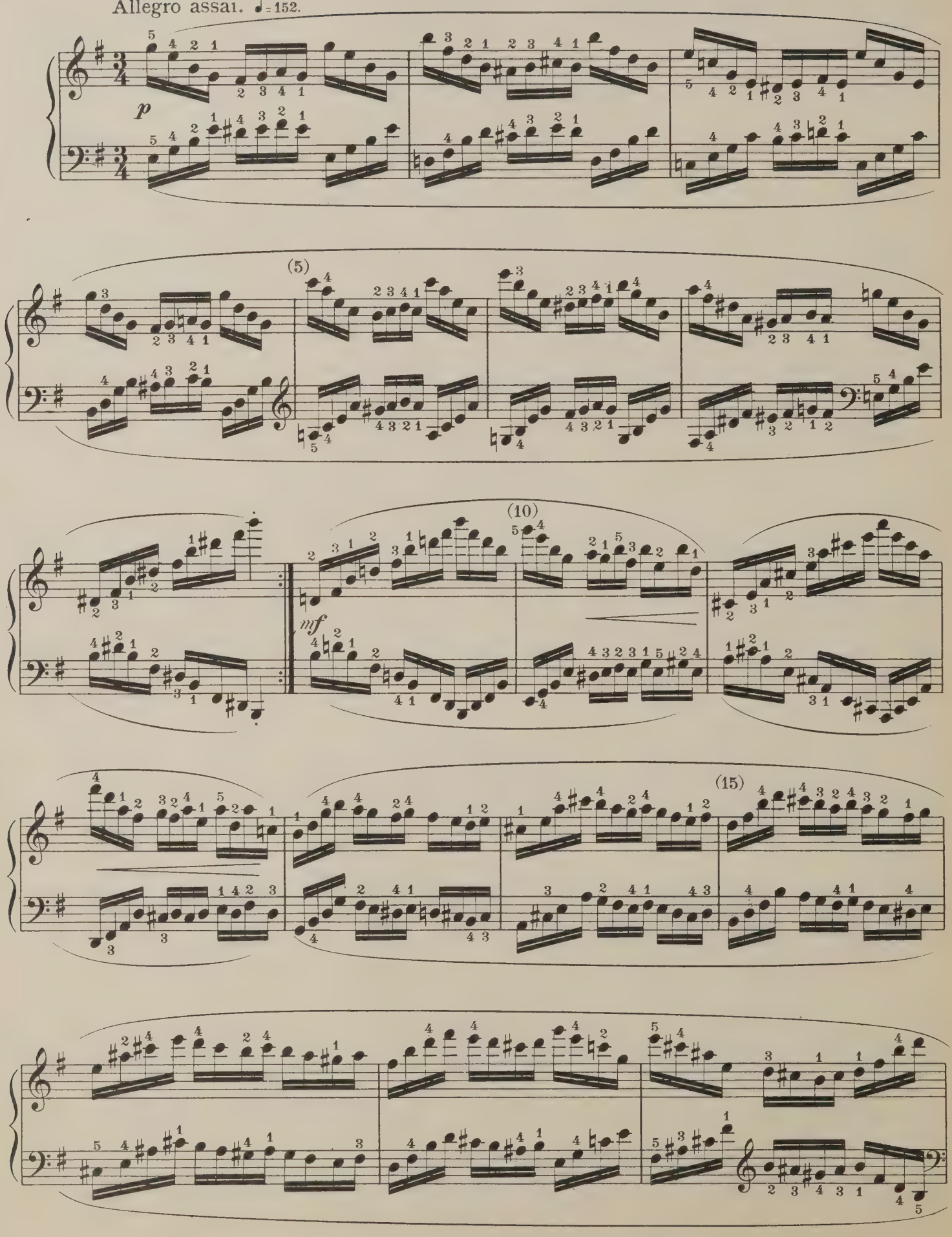
1) This study in sixths and thirds is not rendered superfluous by the fact of there having been several previous studies of the same class, but may serve as a recapitulation of the fluency already acquired. It is, moreover, a lively piece, enticing one to play it.

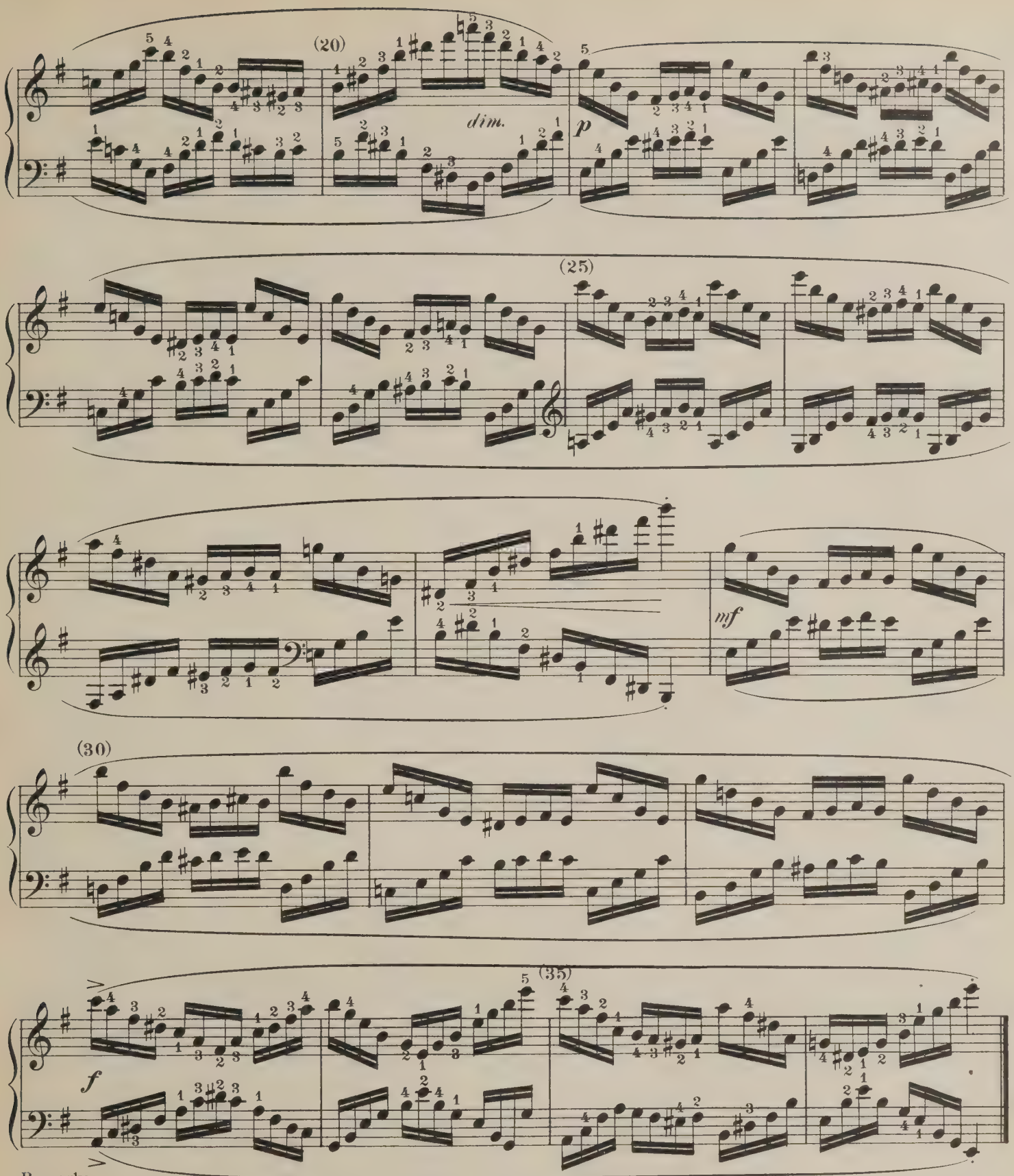
2) Many alterations from the original have been made in the fingering, and also in respect to the slurring. Due observance of these does not admit of any separation of the last three quarters in bar 3 and following bars by leaping with the same fingers.

3) The plan of helping one's self by gliding with the thumb $\begin{smallmatrix}3&2\\1&1\end{smallmatrix}$ and of avoiding the use of the thumb on the black keys by $\begin{smallmatrix}4&3\\1&2\end{smallmatrix}$ is altered on principle by the editor; it promotes the innate inclination to "blur," and can seldom be considered safe. In the new edition of Chopin's Studies, Op. 25, № 6, in G♯ minor, the editor has acted in a similar manner, in accordance with the practice of such acknowledged technical authorities as the late Masters: Alex. Dreyschock and Carl Tausig.

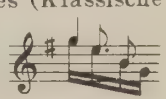
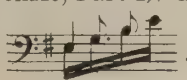
№ 35.

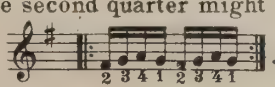
Allegro assai. ♩= 152.





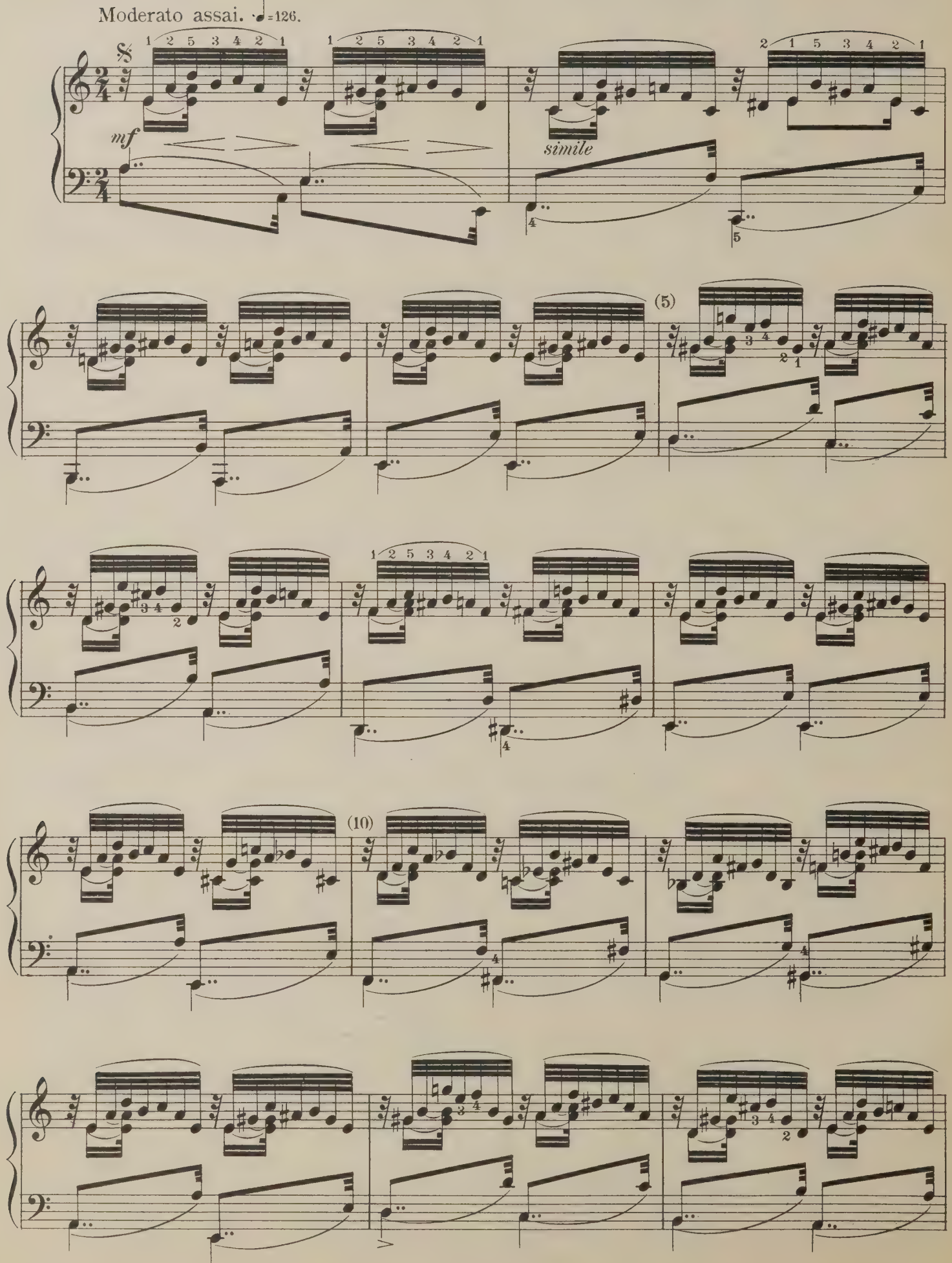
Remarks:

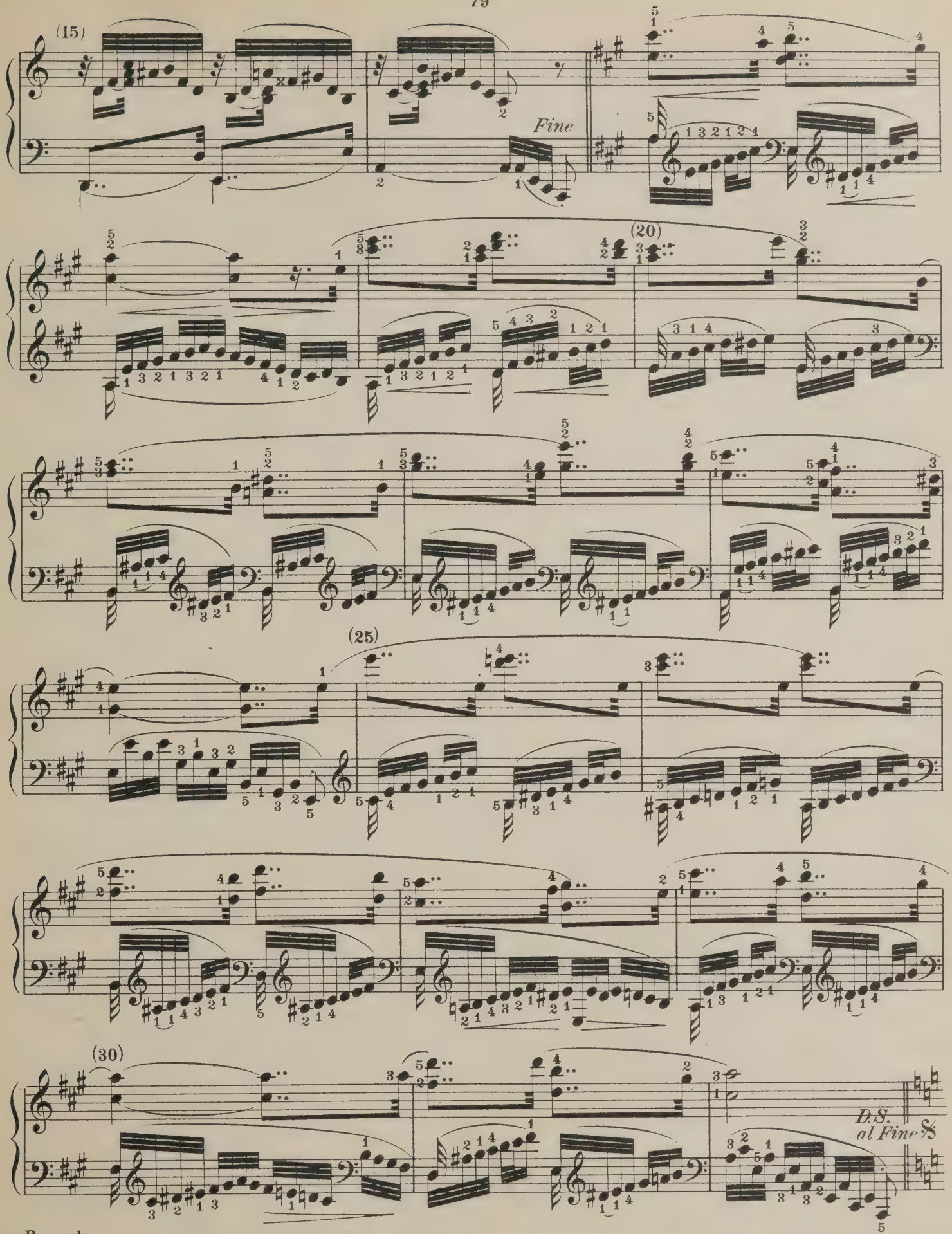
1) We completely coincide with the advice given by Herr Louis Köhler in his Anthology of the Cramer Studies (Klassische Hochschule, Part I), namely: that to make the first figure "*legatissimo*" it should be practised as follows: R.H.  L.H.  .

2) The figure on the second quarter might at the same time bear several repetitions, (say four, which would just double the length of the bar):  .

3) Bar 8 should also be practised descending in the right hand, and ascending in the left. A special study may be made of bars 9, 11, 33, and 34; and in bars 13–16 each quarter's worth should be repeated once, in order to preserve the integrity of the rhythm; this indeed should always be attended to in conjunction with the mechanical practice.

Nº 36.

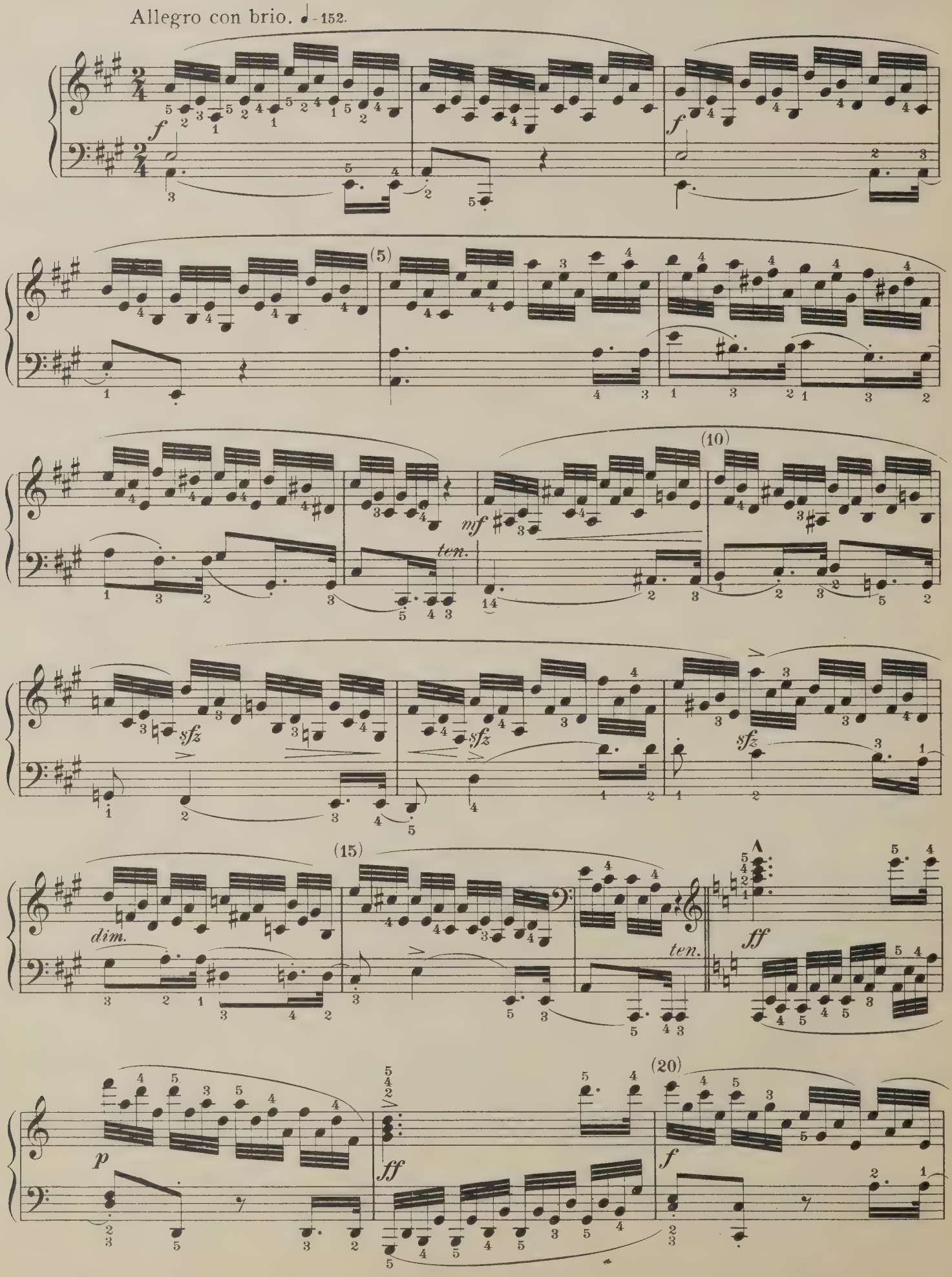


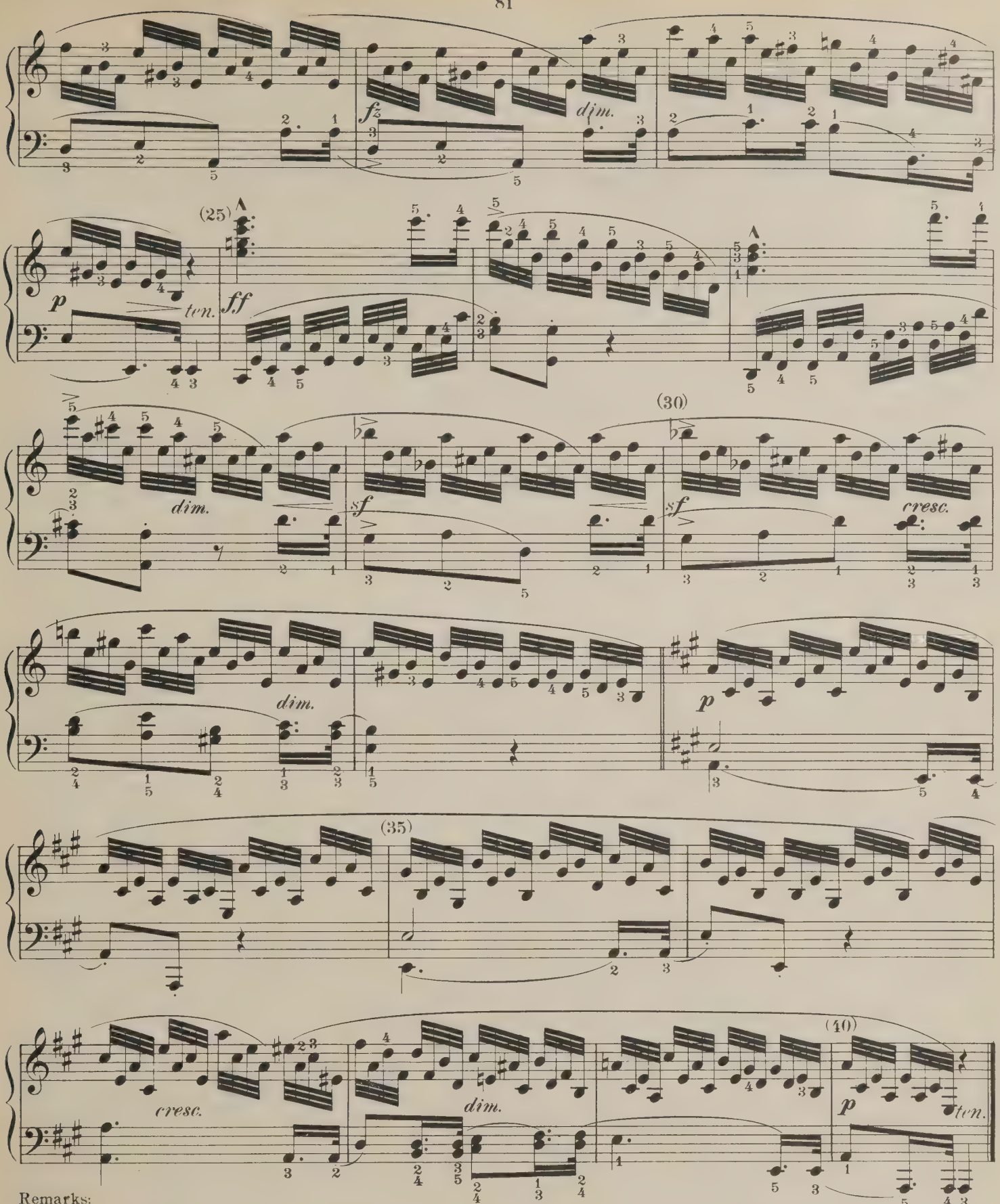


Remark:

If we look only at the first part of this piece it might well rank among the easier studies, although in several places, bar 5 for instance, the stretch would presuppose more developed fingers. The real difficulties, however, are to be found in the second part of the study. The left hand will find work of a special kind in learning to slide the thumb from one note to the next, and to play it on the black keys. The completion of the bass figure by the after note in the right hand requires special attention, as that note must come in with precision. A like attention should also be given to the converse passage (that is, to the somewhat similar passage) in the first subject.

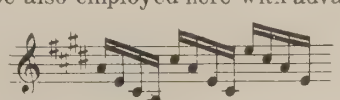
№ 37.

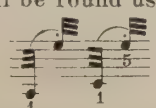

Allegro con brio. ♩ = 152.
f
f
(5)
mf
ten.
(10)
sfz
sfz
sfz
dim.
(15)
ten.
ff
p
ff
f
(20)



Remarks:

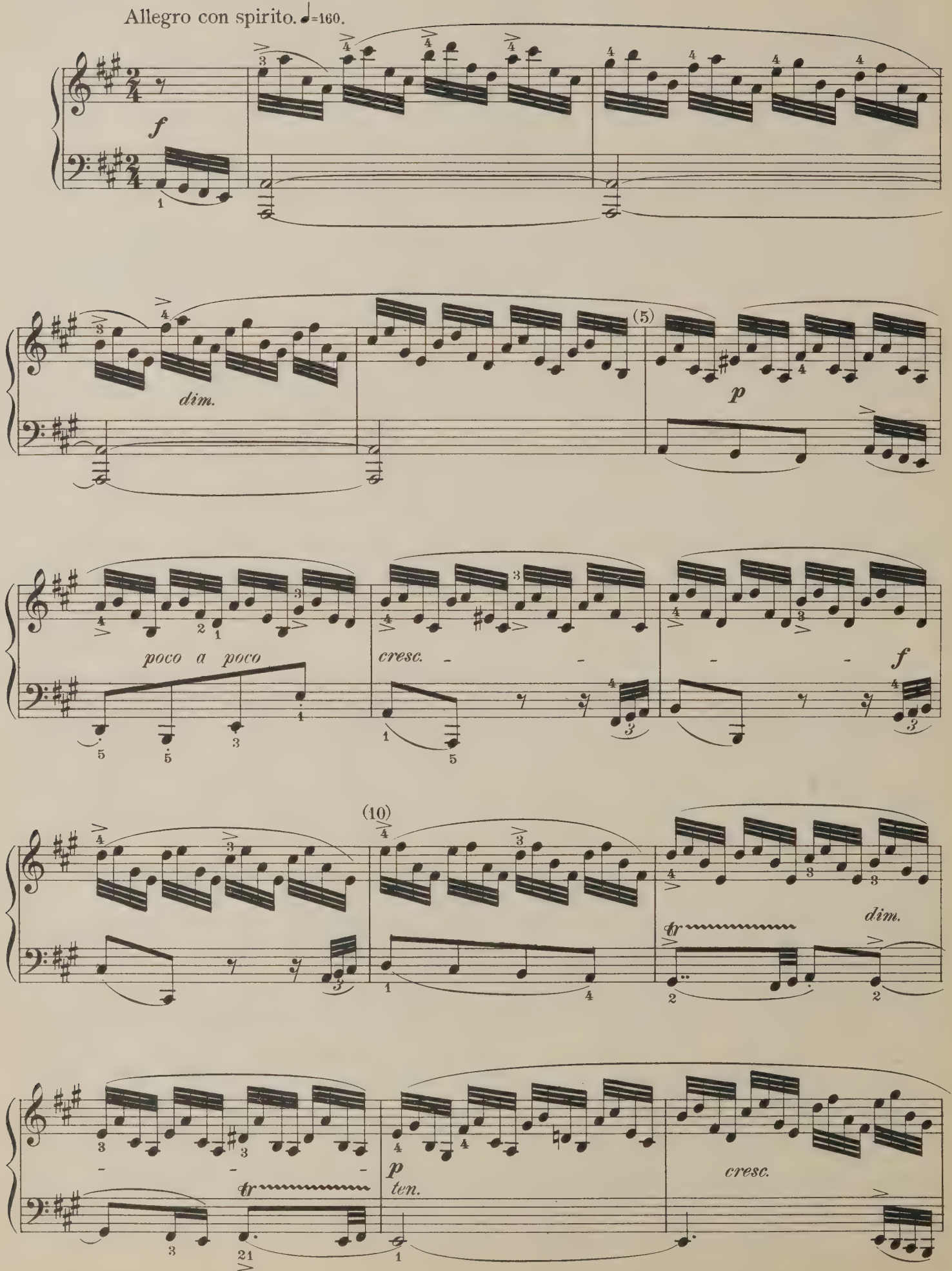
1) Herr Louis Köhler's method, which was recommended for No. 27, may be also employed here with advantage.

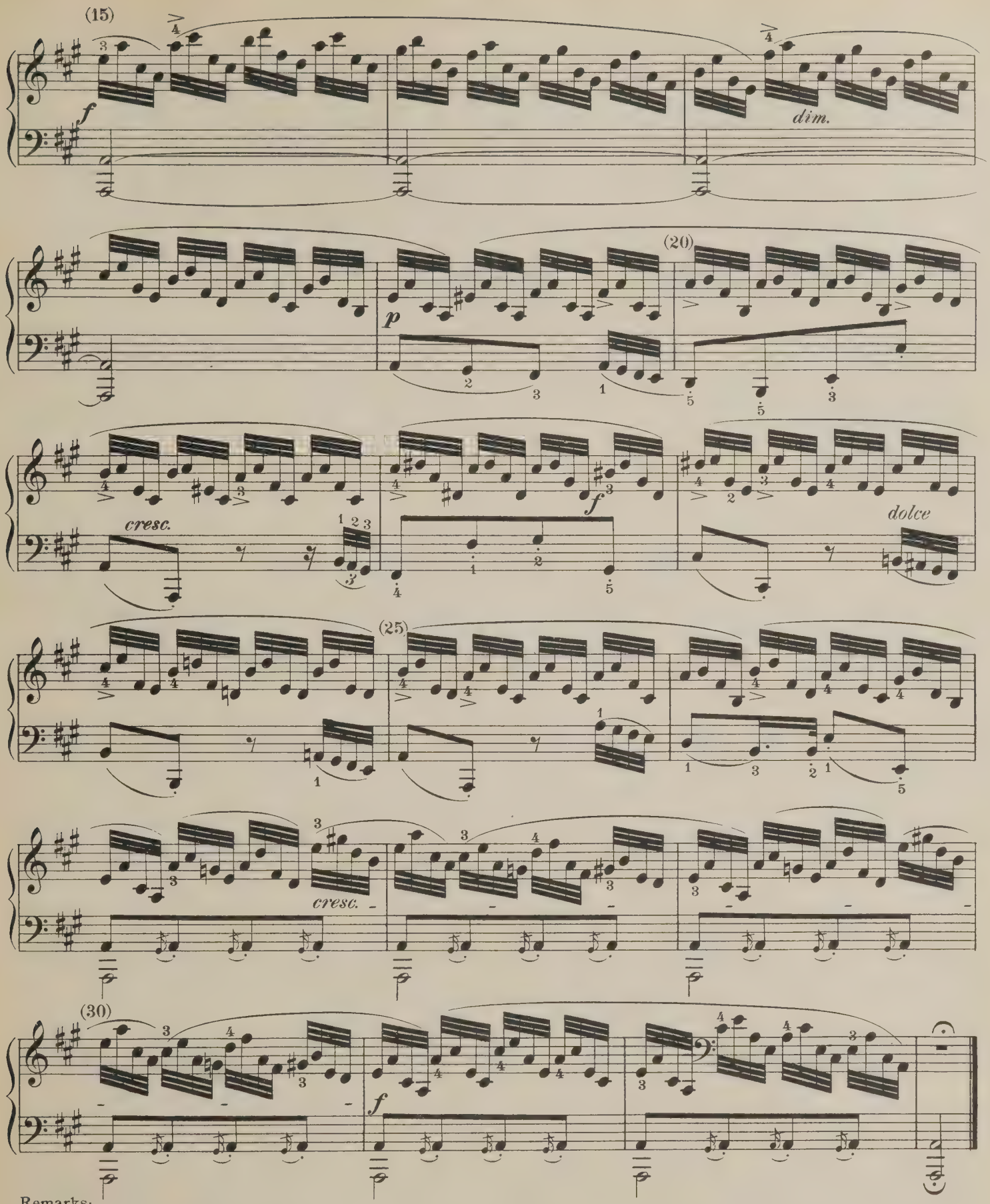
2) The following simplified form of the figure should also be practised:  .

3) In order to avoid an awkward break and leap in connecting the ascending figures, and to learn how to play them *legato*, as written, it will be found useful to practise joining the last thirtysecond of one group to the first of the next, in the following manner:  .

4) A transposition of this study into other keys will be profitable both technically and musically; also to play it with all the different qualities of *staccato*, depending upon *tempo* and strength of touch.

№ 38.


Allegro con spirito. ♩=160.
f
dim.
(5)
p
poco a poco
cresc.
f
(10)
dim.
p
ten.
cresc.



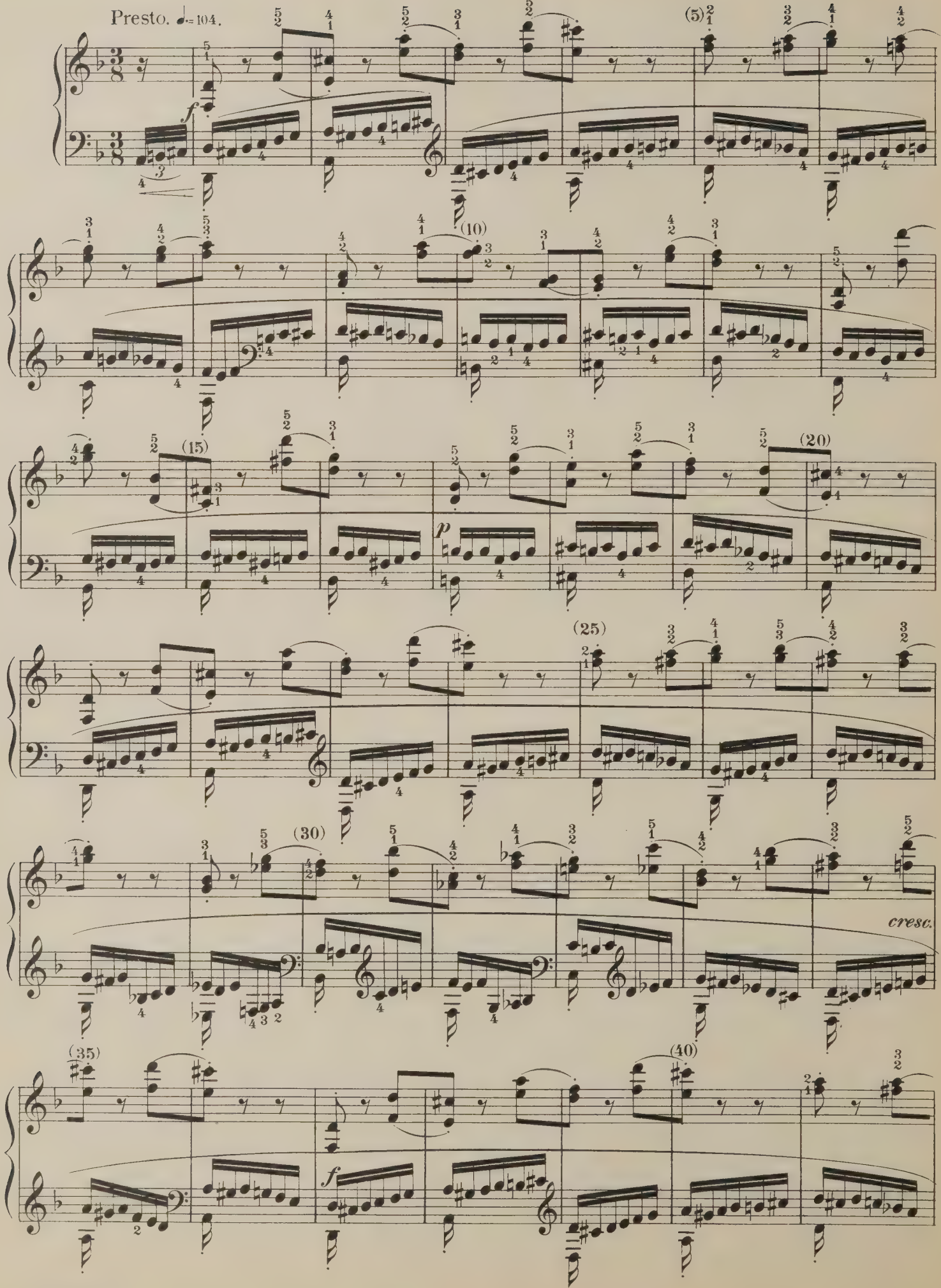
Remarks:

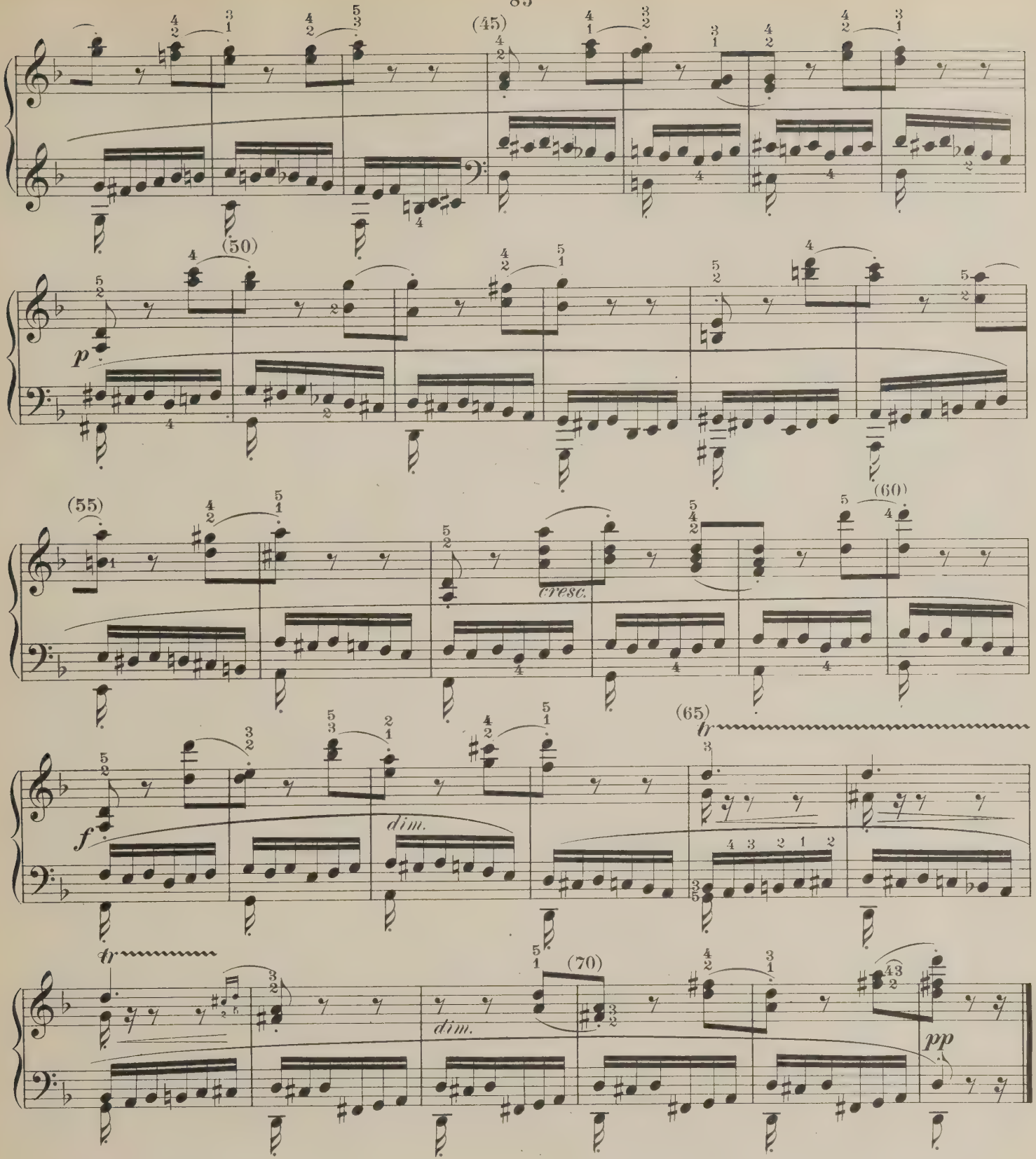
1) This study is connected with the last one, on account of its instructive tendency, and the flexibility of the fingers will be much promoted by it. Continuity in practising the same subject matter over and over is above all things necessary for the attainment of technical skill of any kind, whilst on the other hand, a certain variety is also necessary to keep the interest of the player alive. This variety is to be found here in the necessity for accenting the third and fourth fingers, which must therefore, of course, be well raised before striking.

2) The trills in bars 11 and 12 must begin with the note itself, because it is the bass note, and, as such, there must be no obliteration of it.

3) As regards the playing of the *acciaccature* in the last bars we refer the reader back to what was said on this subject in Nos. 18 and 29.

No. 39.





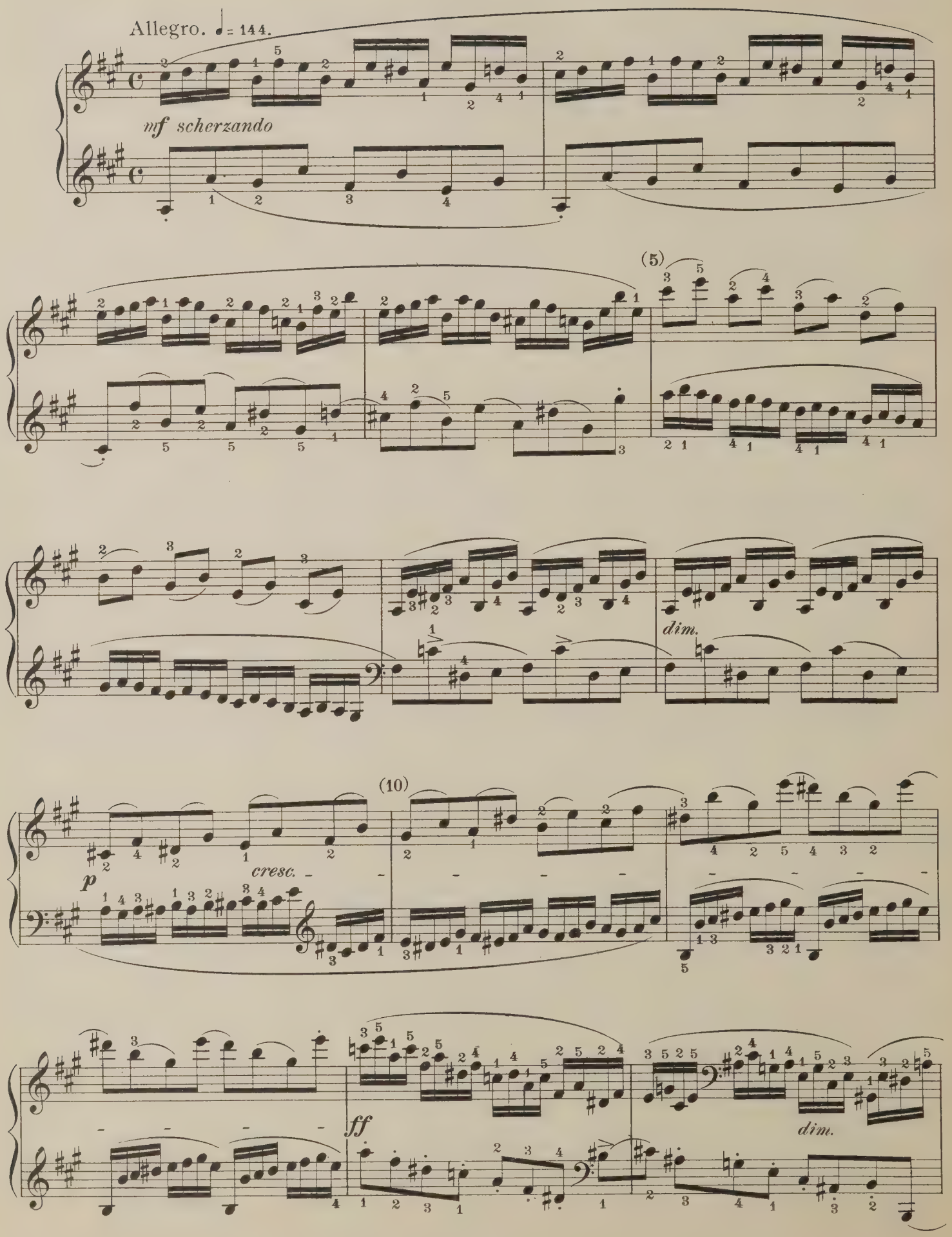
Remarks:

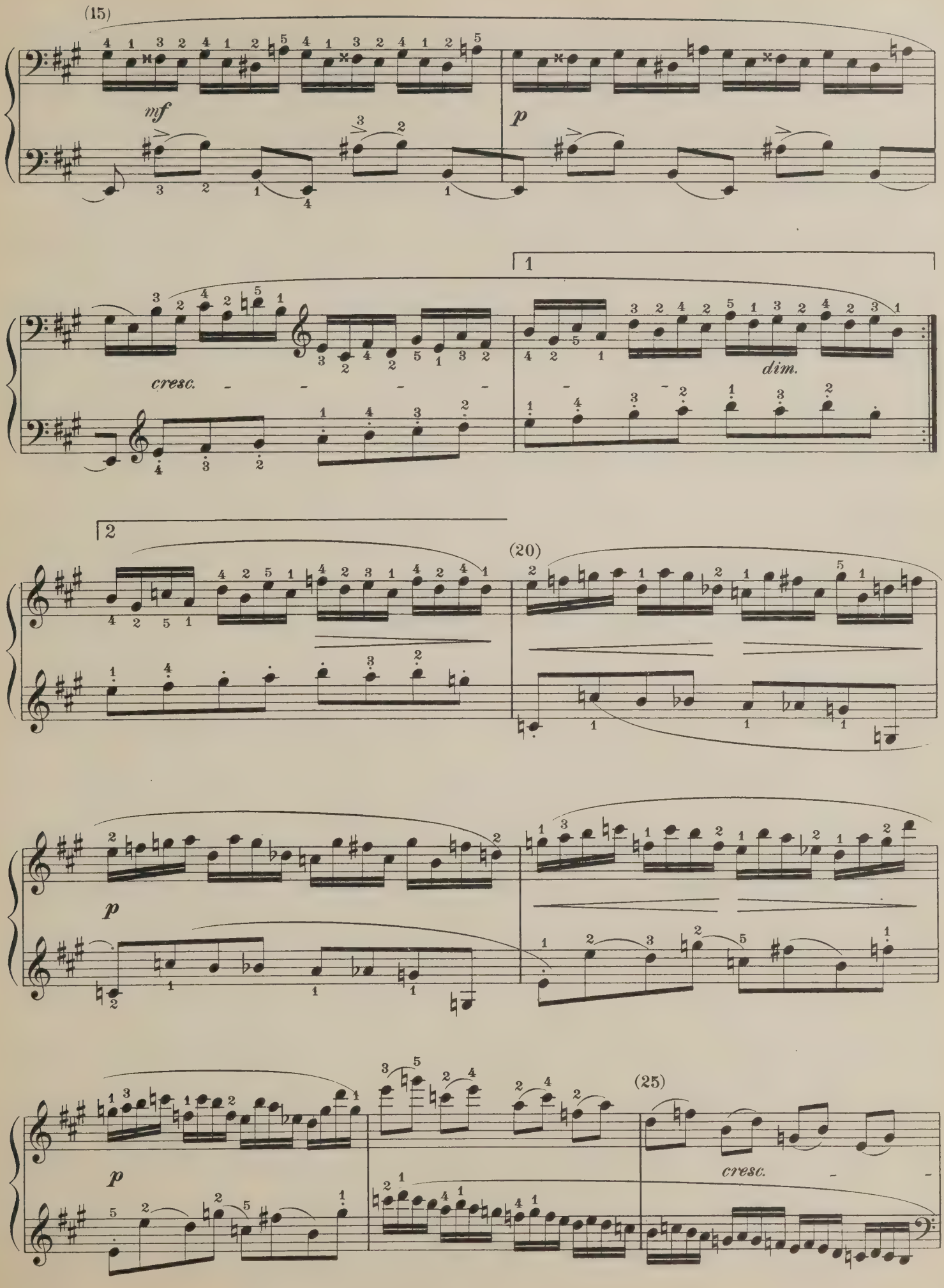
1) This study, which is unparalleled in value for the cultivation of rapidity in the left hand, would be best practised in the first instance by leaving out the lower bass note. At the same time the hand should be put into the position of something like an octave stretch at the beginning of each bar. (A similar plan should be adopted for the right hand in Moscheles, Op. 70, No. 3, and Chopin Op. 10, No. 2.) The fifth finger requires especial attention. When played in the given *tempo* (on this subject see Preface) the short bass note will have the value of a thirtysecond, as indeed must naturally be the case from its being marked *staccato* and from the necessity for rapidly contracting the hand. Yet the player must guard against playing the octave (with which each bar begins) *arpeggio*.

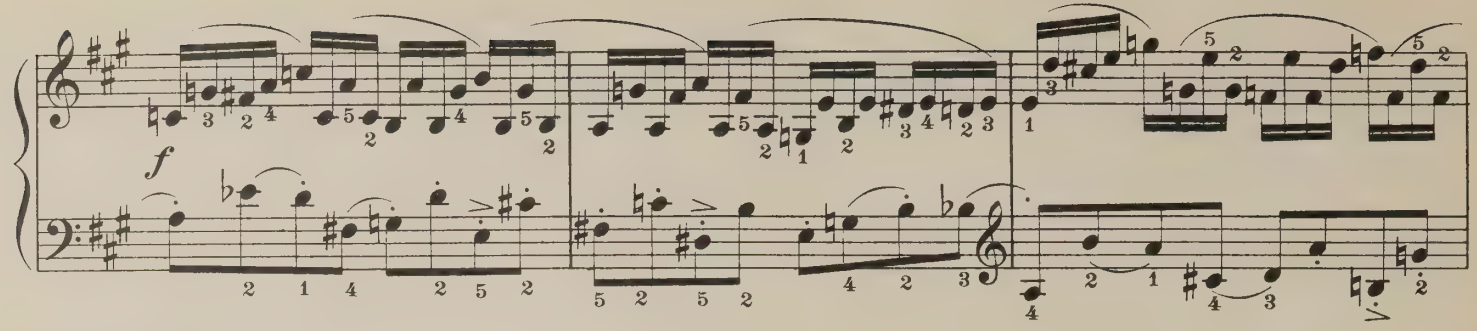
2) No argument is needed to show that the right hand requires special study. With regard to the fingering, compare Note 2 to No. 13. The note which is repeated in the same part, in bars 9–11 and other places, is to be struck again in spite of the slur, as may be gathered from the fingering which is given.

3) For advanced pupils it would be time well spent to transpose this study into the keys of C minor and E minor; also to extend the time $\frac{3}{8}$ to $\frac{2}{4}$ by means of a repetition of the first eighth in the left hand.

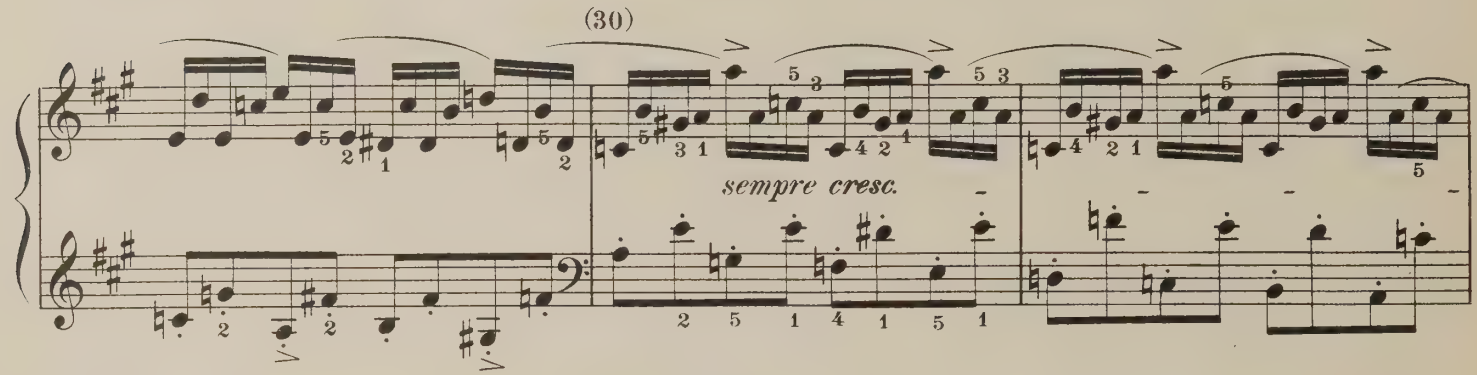
№ 40.

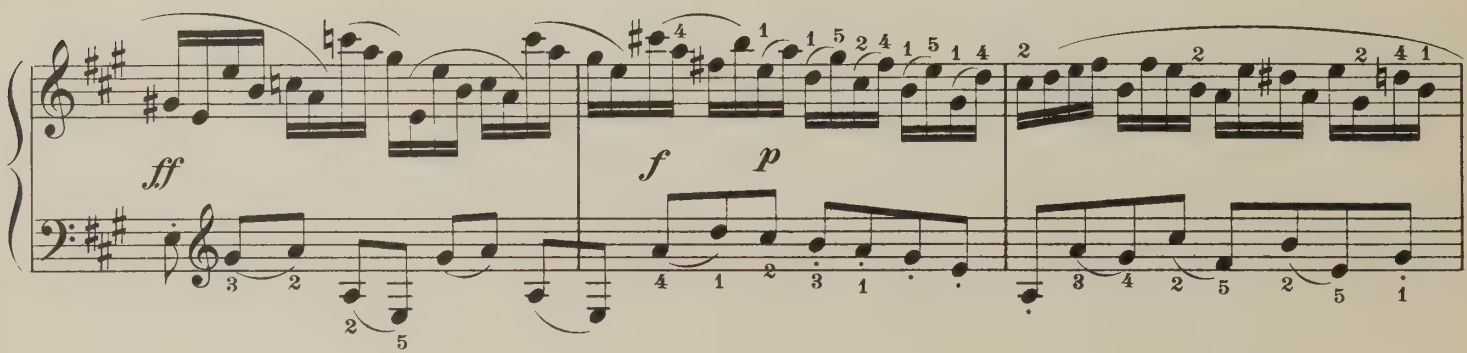



(15)
mf
p
1
cresc.
dim.
2
(20)
p
p
(25)
cresc.

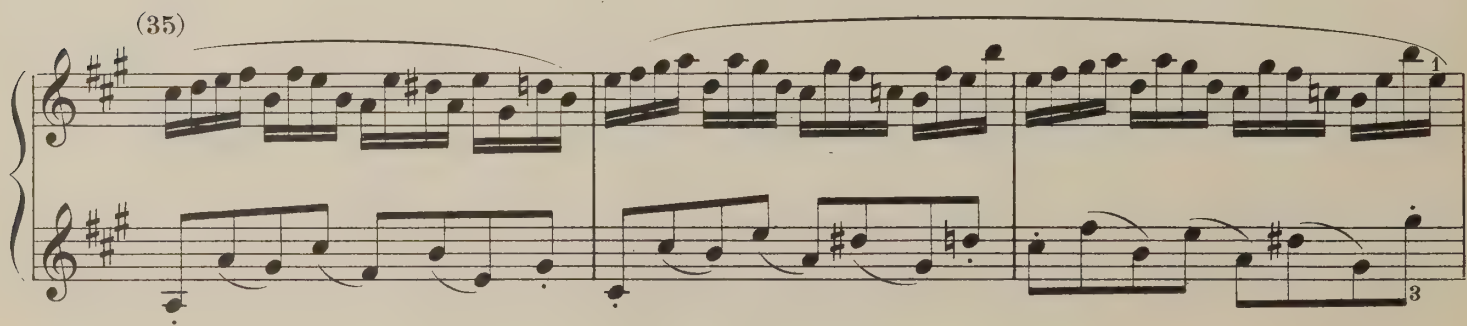


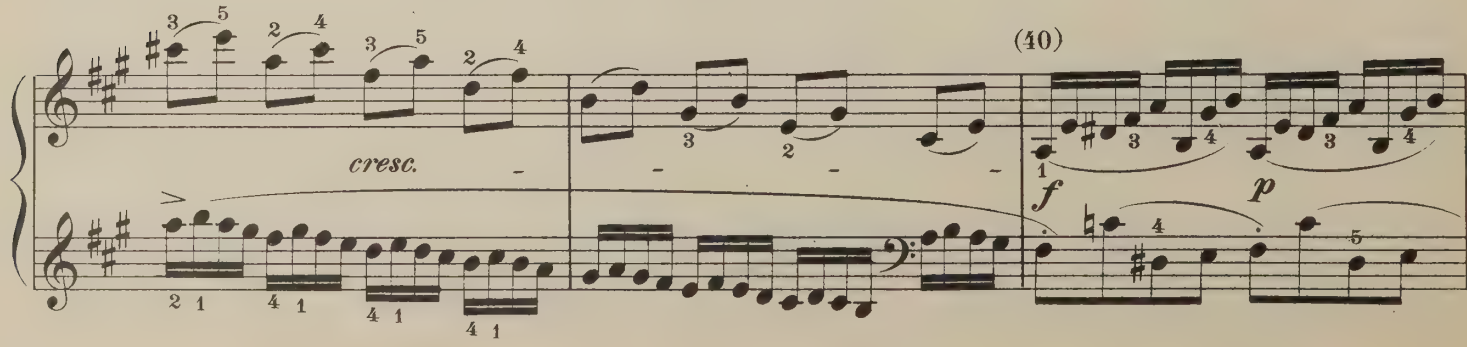
(30)

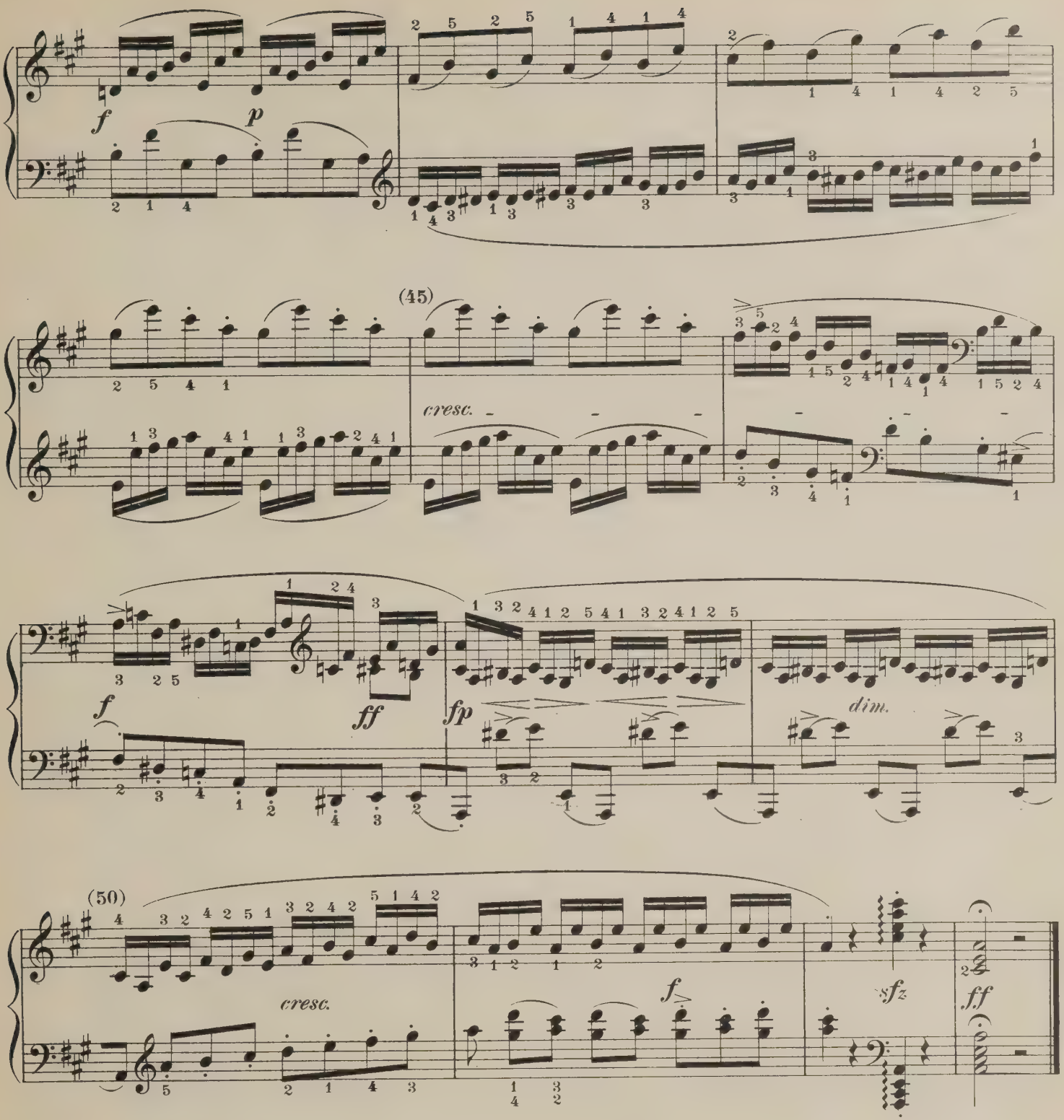




(35)







Remarks:

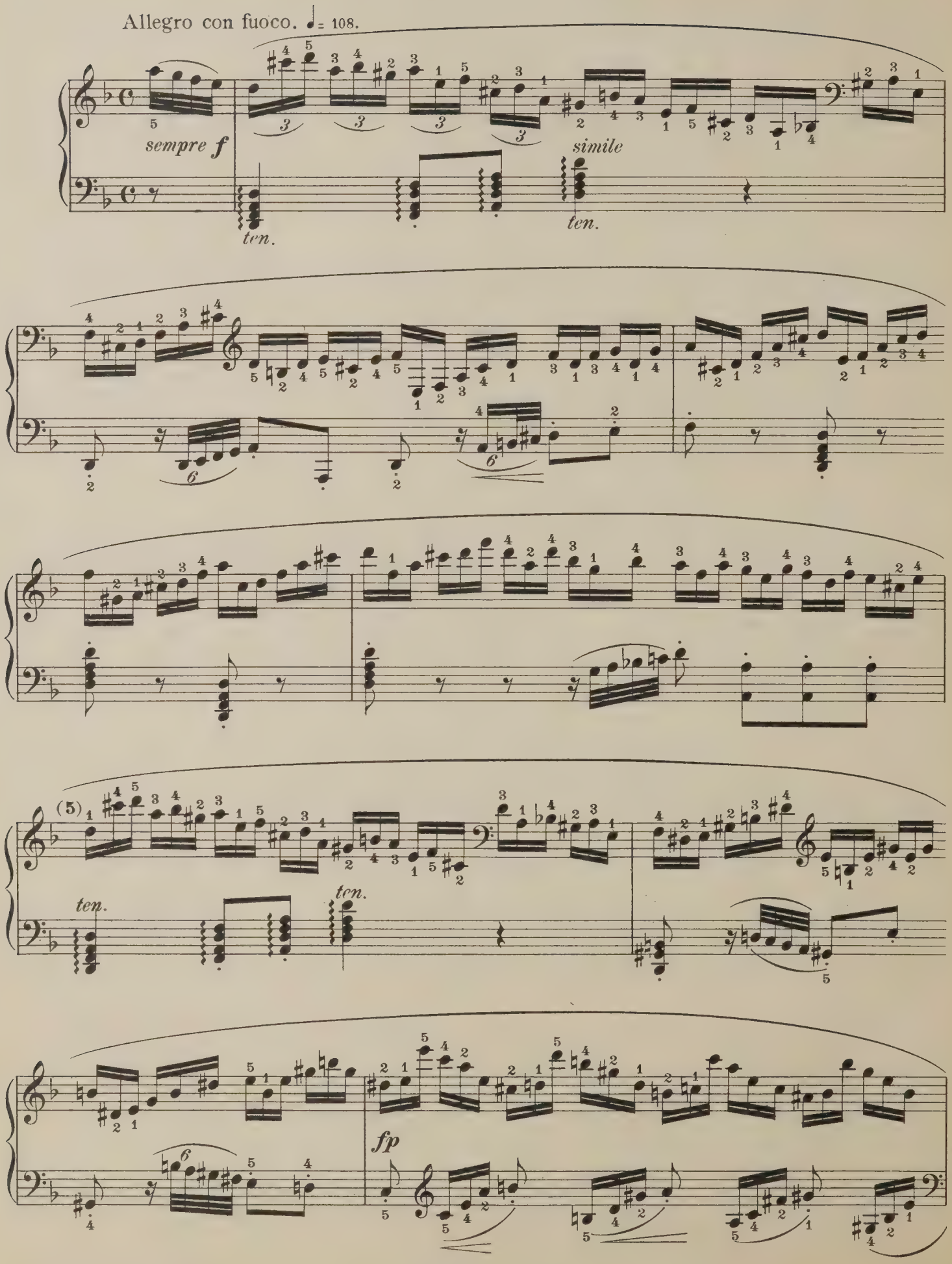
1) This "Perpetuum mobile" is as well suited for a brilliant piece of music as many of the favourite Sonatas of Scarlatti and Capriccios of Mendelssohn, between which it forms a kind of connecting link.

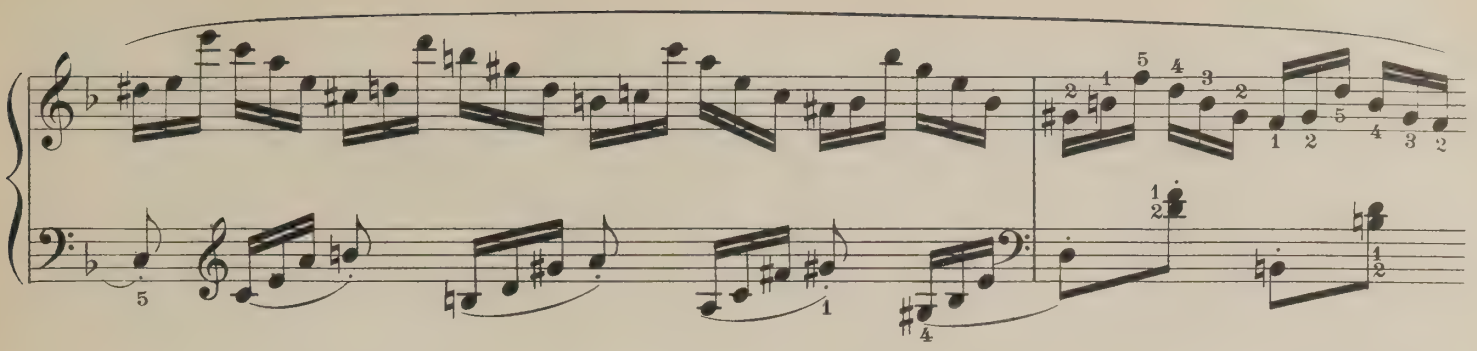
2) With regard to the distribution of *legato* and *staccato* the original edition shows much vacillation, or, to put it better, many "alternating readings," to which the editor has paid the utmost possible attention. Compare, for instance, bars 1, 2, with bars 34, 35.

3) The very numerous crossings of the two hands necessitated fingering which will only be found suitable by playing the two hands together, and not by studying them separately. Short arms will need to have recourse to some alterations, especially to a more sparing use of the thumb. The left hand must, almost exclusively, cross *above* the right hand.

B. F. W. 1290-35

Nº 41.





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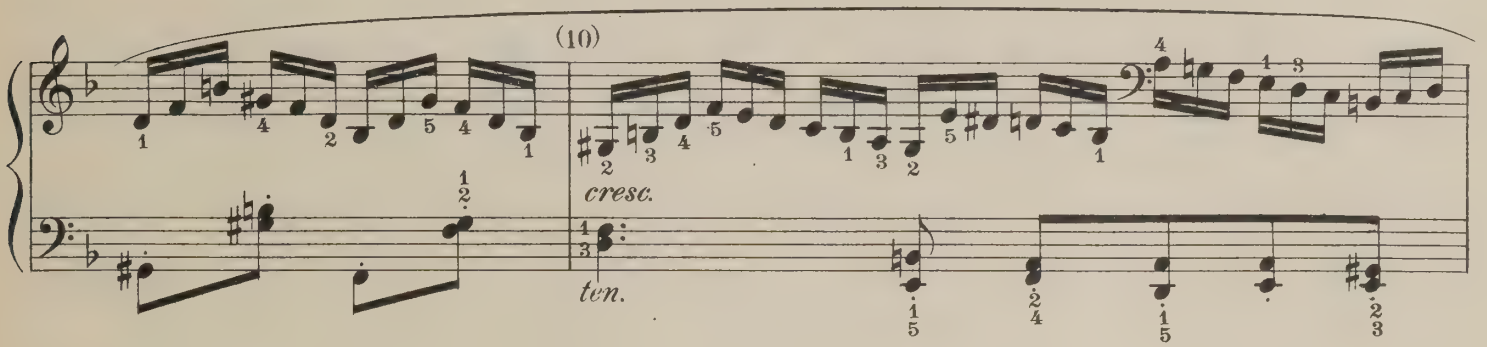

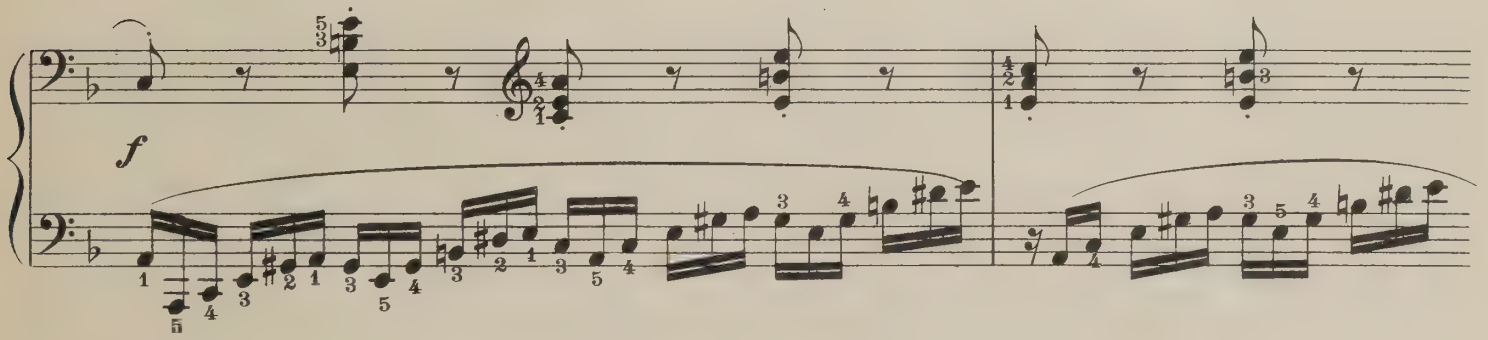

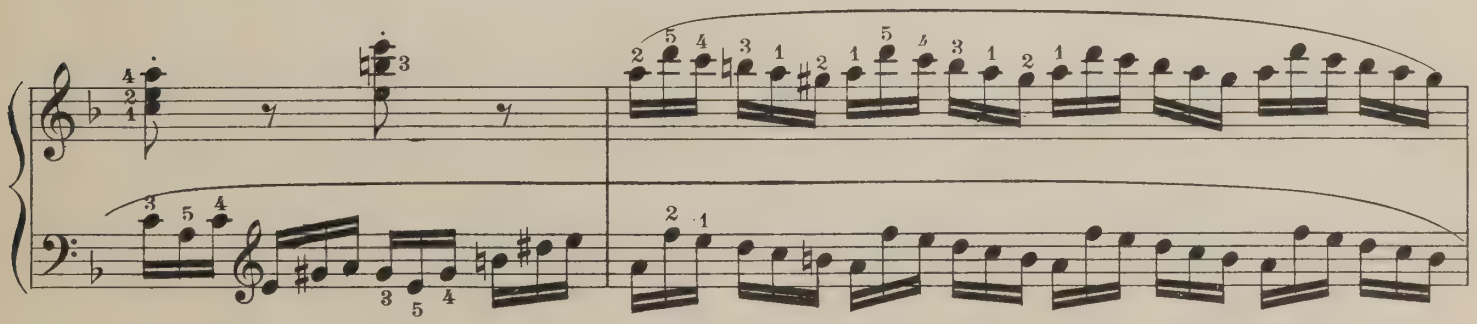

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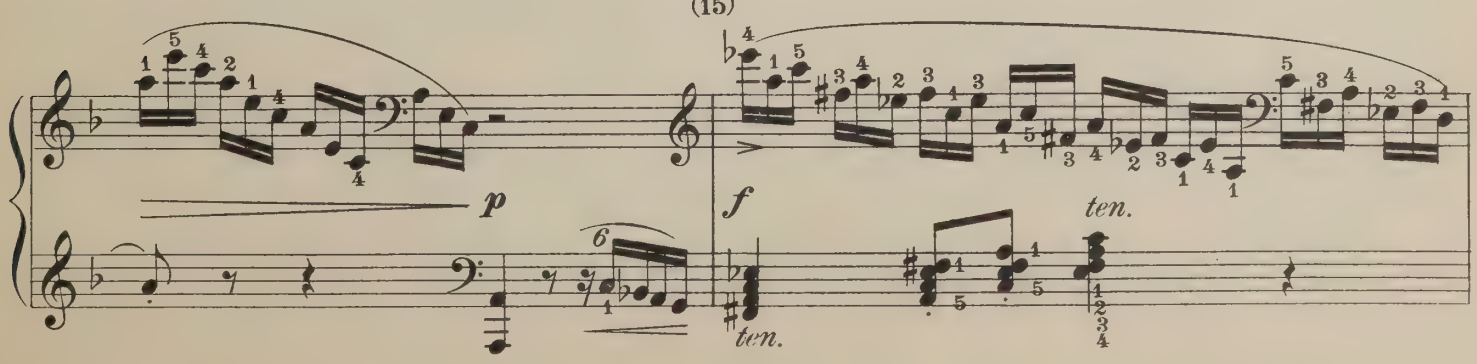
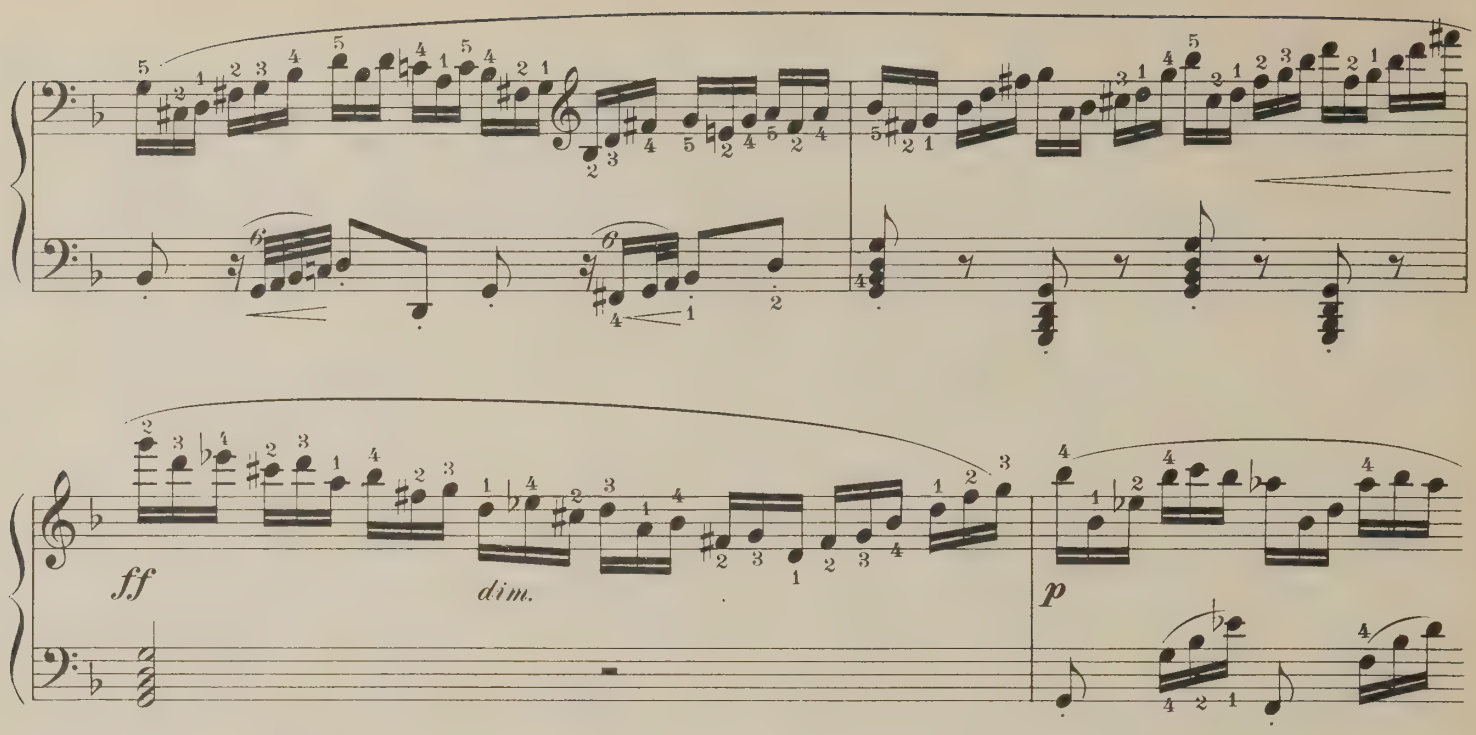
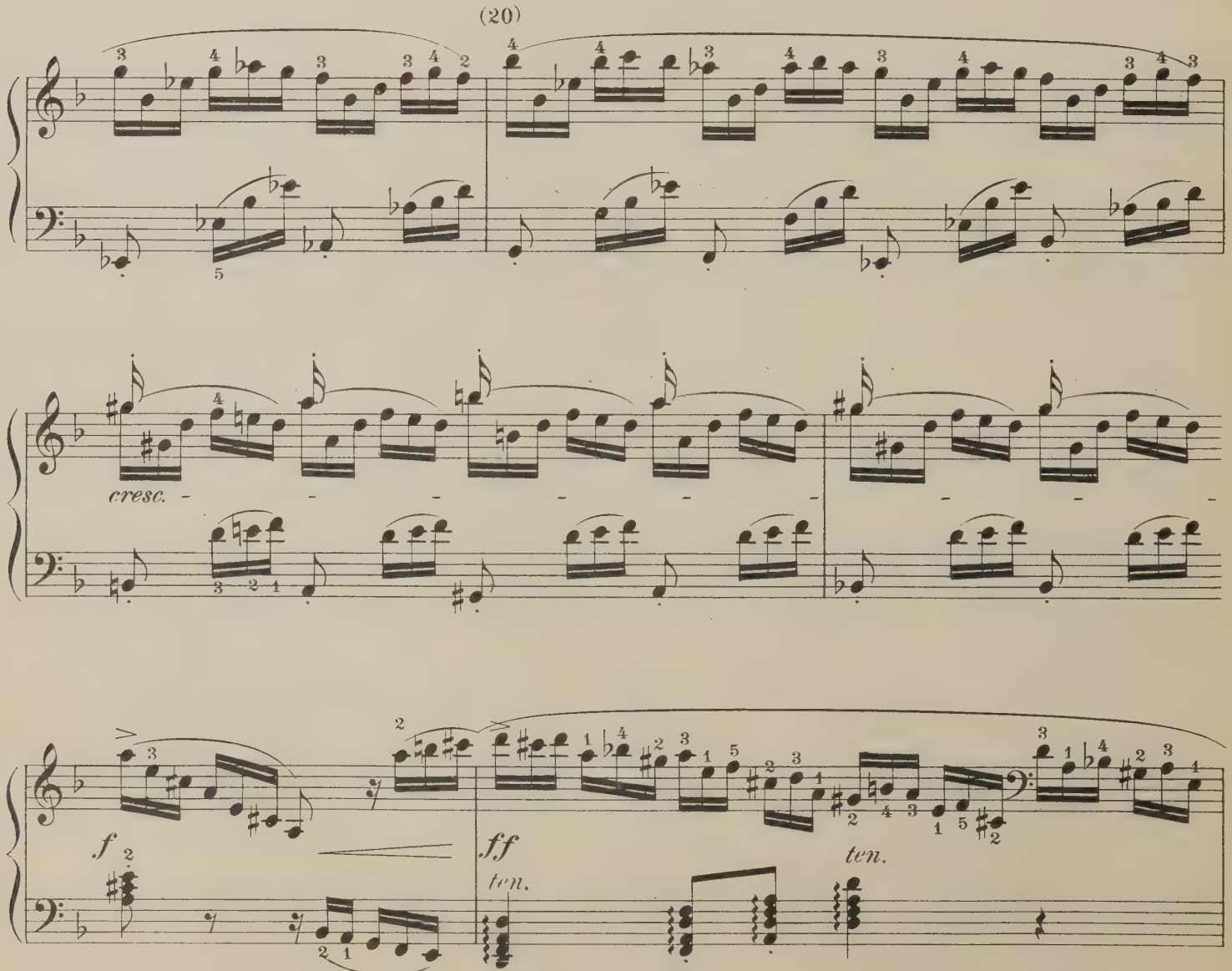




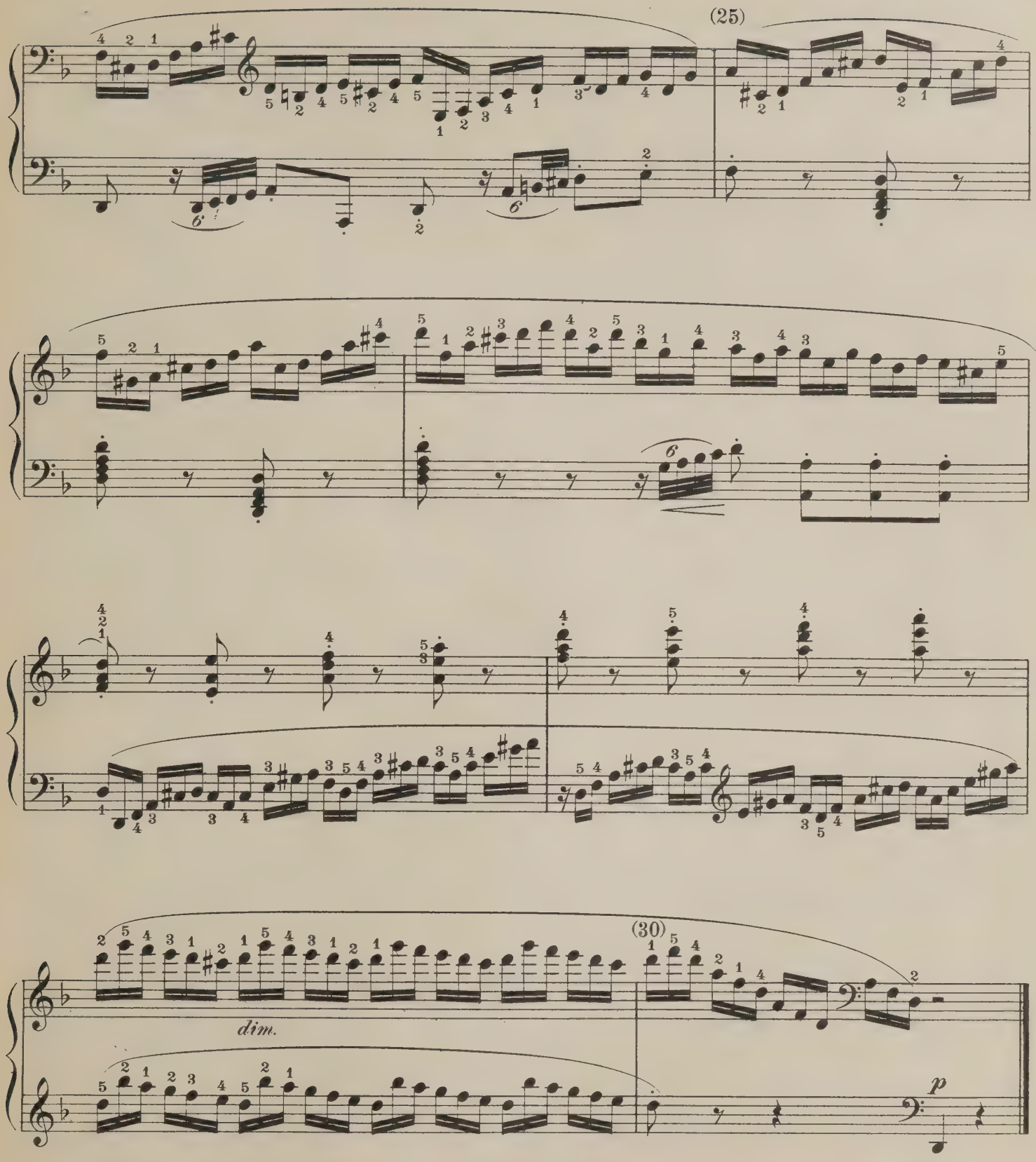
ff *dim.* *p*

(20)



cresc.

f *ff* *ten.* *ten.*



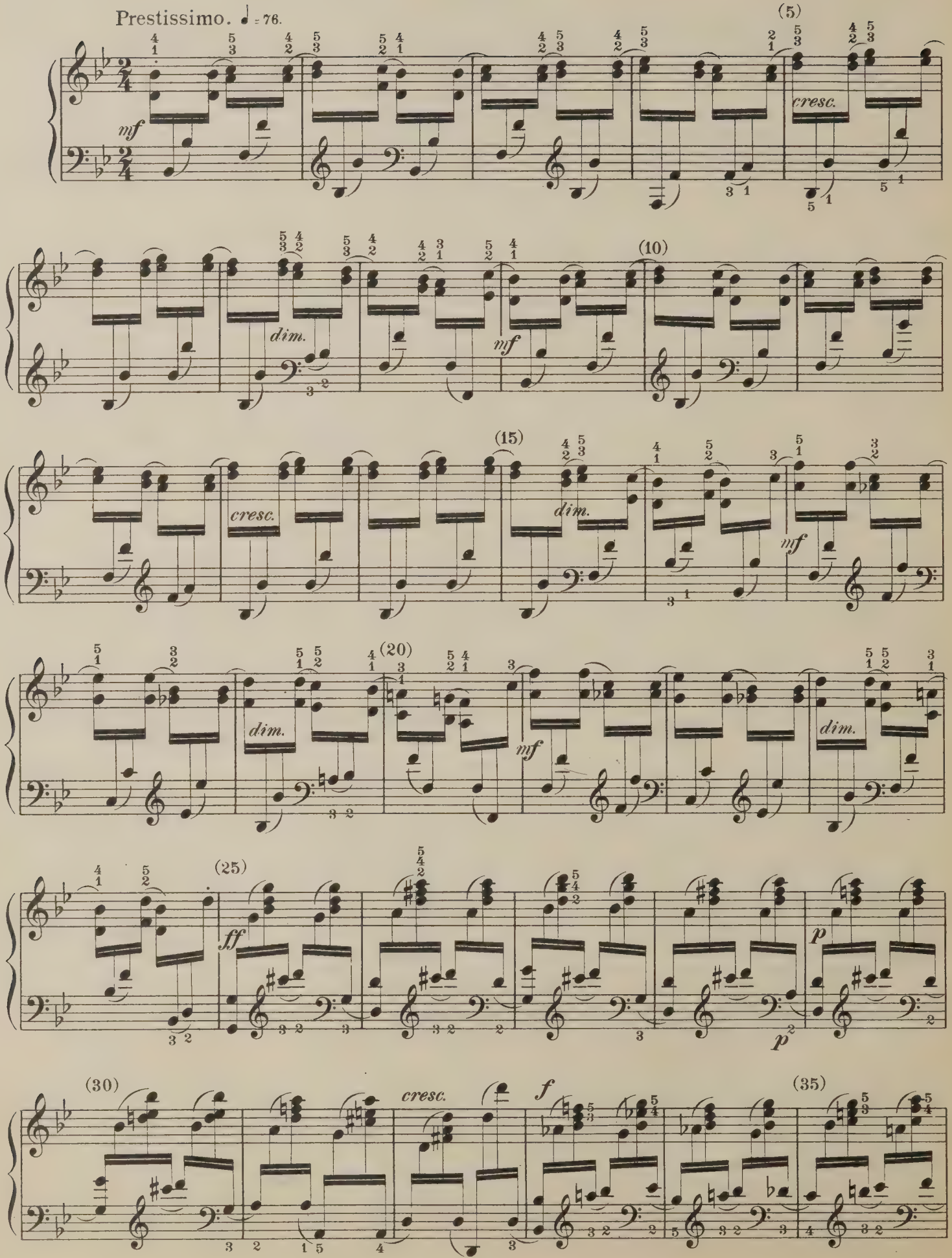
Remarks:

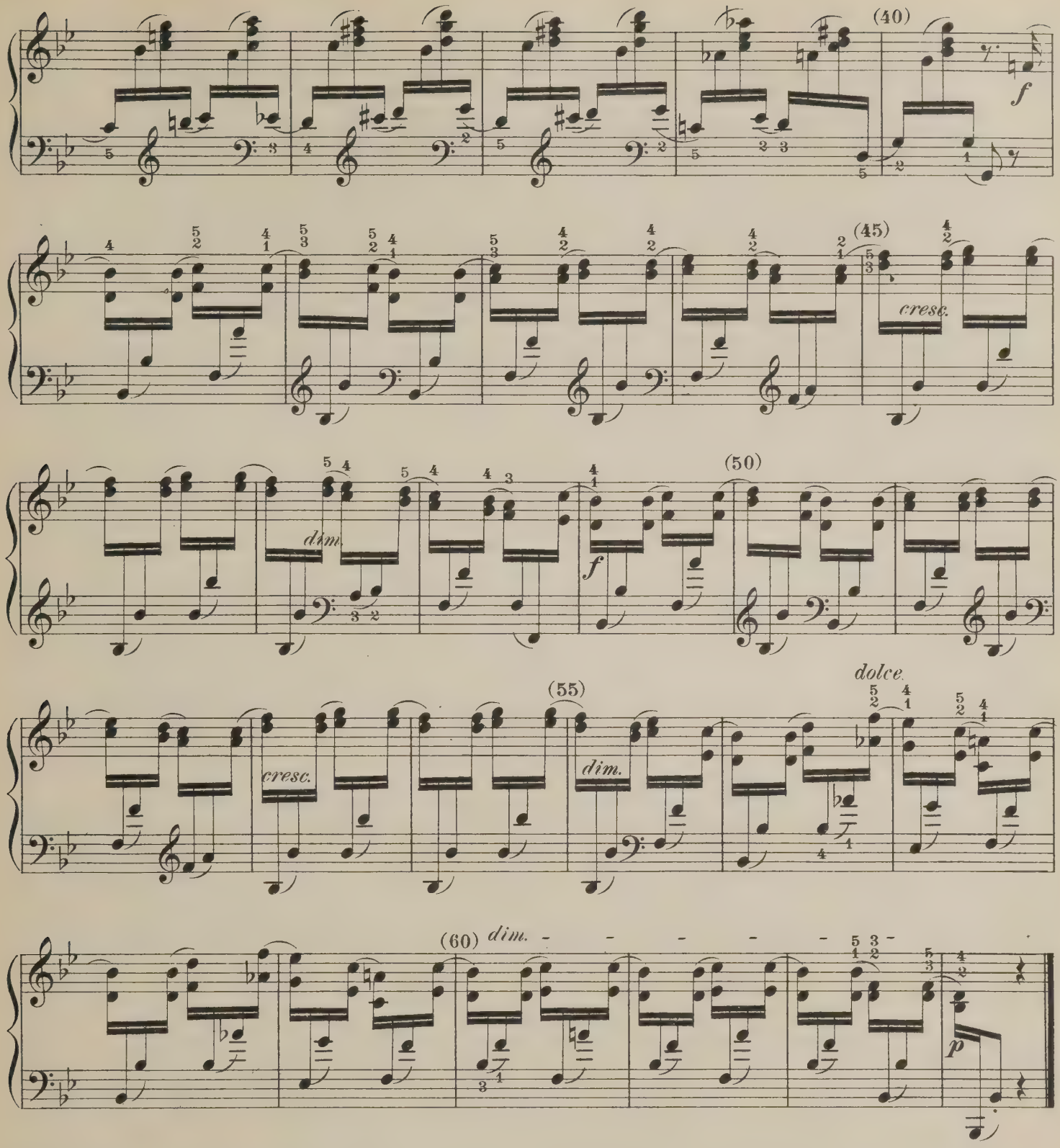
1) In order to realize in all its force the richly instructive material contained in this study, every distinct figure should take the form of a special exercise, and, wherever practicable, should be extended as far as possible over the keyboard. Thus bar 1 can be begun an octave higher and continued an octave lower, and bar 4 the same: Bar 7 might be repeated a dozen times, and bars 19 and 21 the same. The left hand passages in bars 11—13, and 27—29, should also be practised in other keys in which the tonic and dominant lie on the white notes.

2) The chords which are not marked *arpeggio* must be struck very precisely, almost dryly.

3) The major sixth which occurs in the descending passage in the third quarter of bars 1, 5, and 23, is expressly so written by the author, so that it seems unjustifiable to alter it into a minor sixth. The player must only get accustomed to it, as the interval is not an incorrect one.

№ 42.

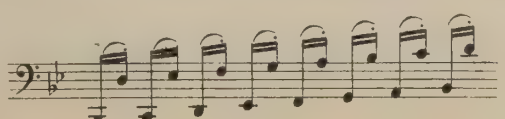

Prestissimo. ♩ = 76.
mf
(5)
cresc.
dim.
mf
(10)
cresc.
(15)
dim.
mf
dim.
(20)
mf
dim.
(25)
ff
p
p
(30)
cresc.
f
(35)



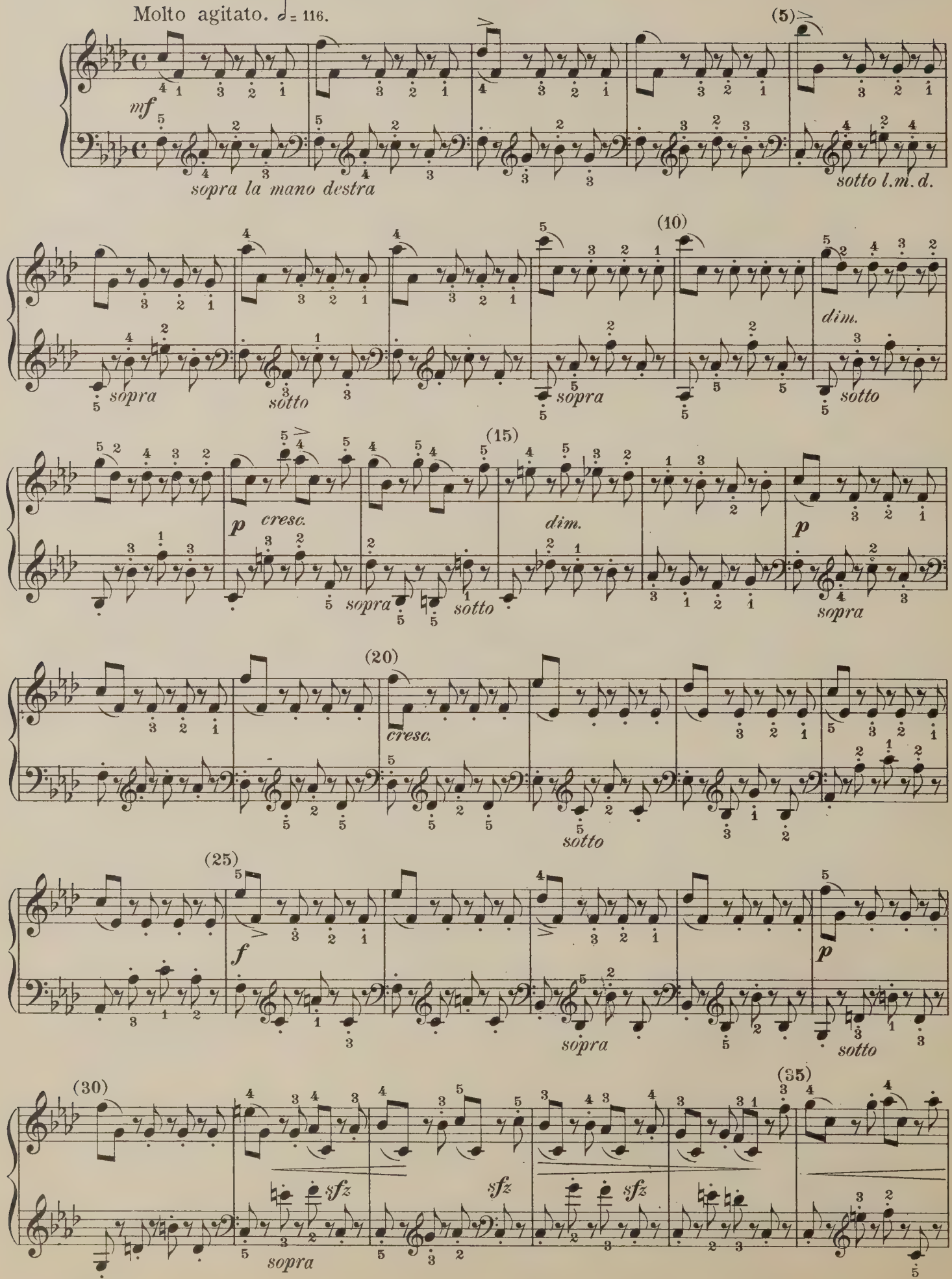
Remarks:

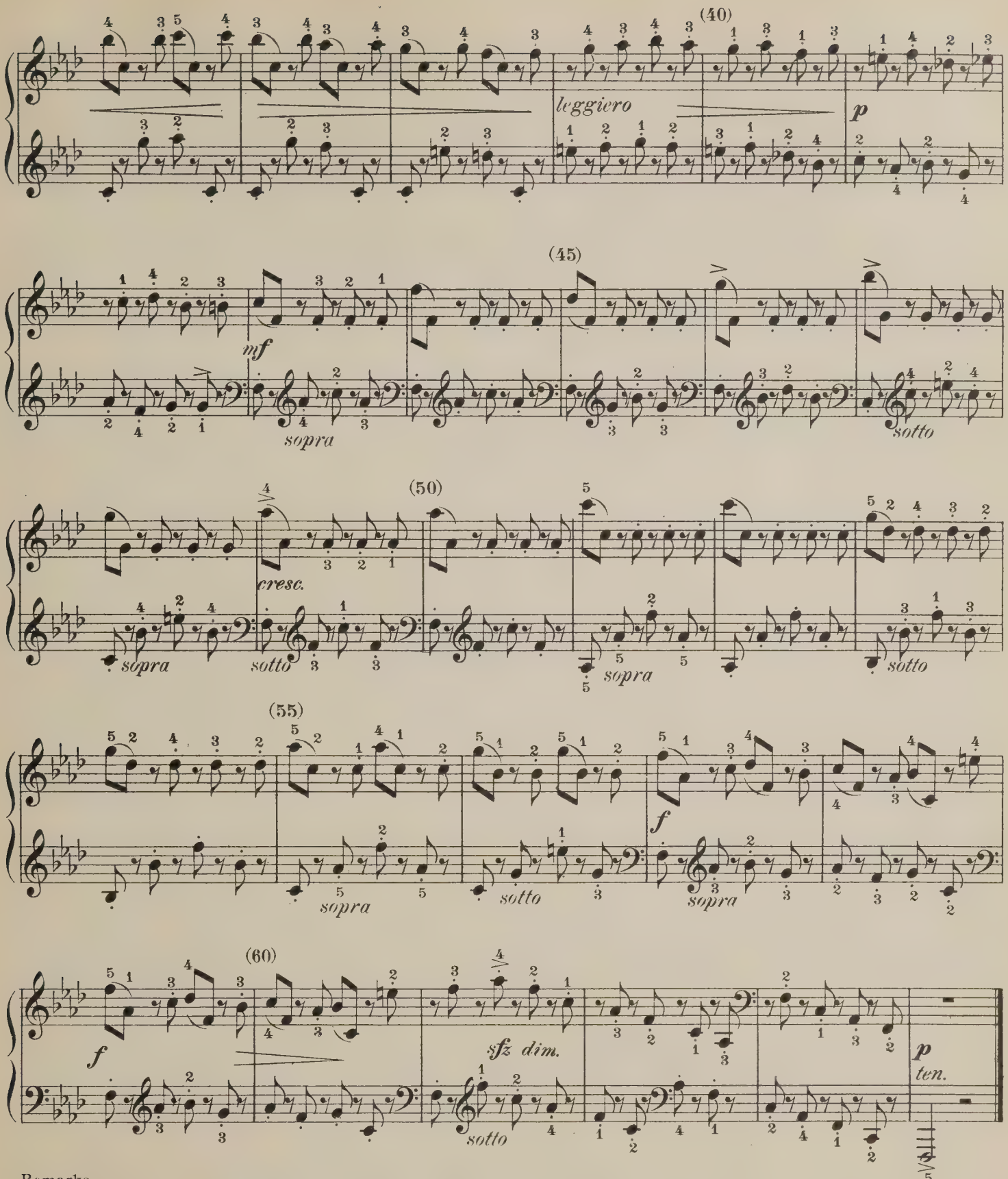
1) The principal object of this study is to try to attain an equally smooth alternation of the two hands. The rhythm is completed by playing them together, and in this respect the present study may be regarded as the counterpart of No.17. This end will, however, only be reached by previously practising each hand separately until it plays its own part perfectly.

2) The editor has followed the remark of Herr Louis Köhler (Klassische Hochschule, Part I) with regard to an effective manner of performing this piece, as also to a clear idea of the interweaving of the upper and under voices according to the modern style of writting, as introduced by Franz Liszt and Joachim Raff into pianoforte music of the present day.

3) Hands of smaller compass should make a special study of the *legato* tenths in bars 41, 49, 57, and 59—61, as indicated in the following example:  accenting alternately the first sixteenth of each couplet, and the second.

Nº 43.


Molto agitato. ♩= 116.
mf
sopra la mano destra
(5)
sotto l.m.d.
(10)
sopra
sotto
sopra
dim.
sotto
(15)
p
cresc.
sopra
sotto
dim.
p
sopra
(20)
cresc.
sotto
(25)
f
sopra
p
sotto
(30)
sfz
sopra
sfz
sfz
(35)



Remarks:

1) This study, which is somewhat similar to the foregoing one in the interweaving of the hands, yet offers practising material of a new kind:

a) in regard to the manner of striking the light *staccato*, which must be something like the *portamento* ....

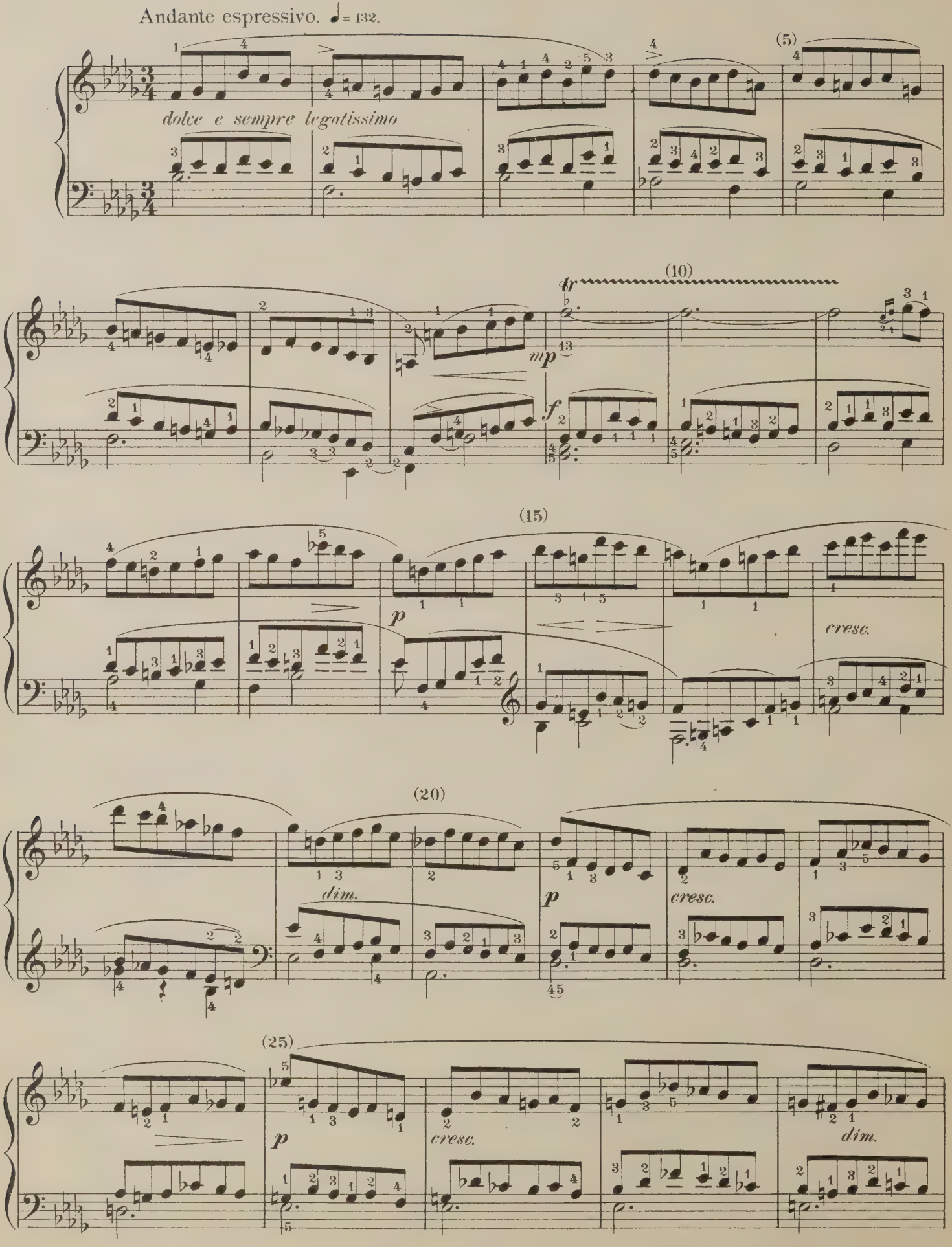
b) in regard to the practice of changing the finger on one and the same note.

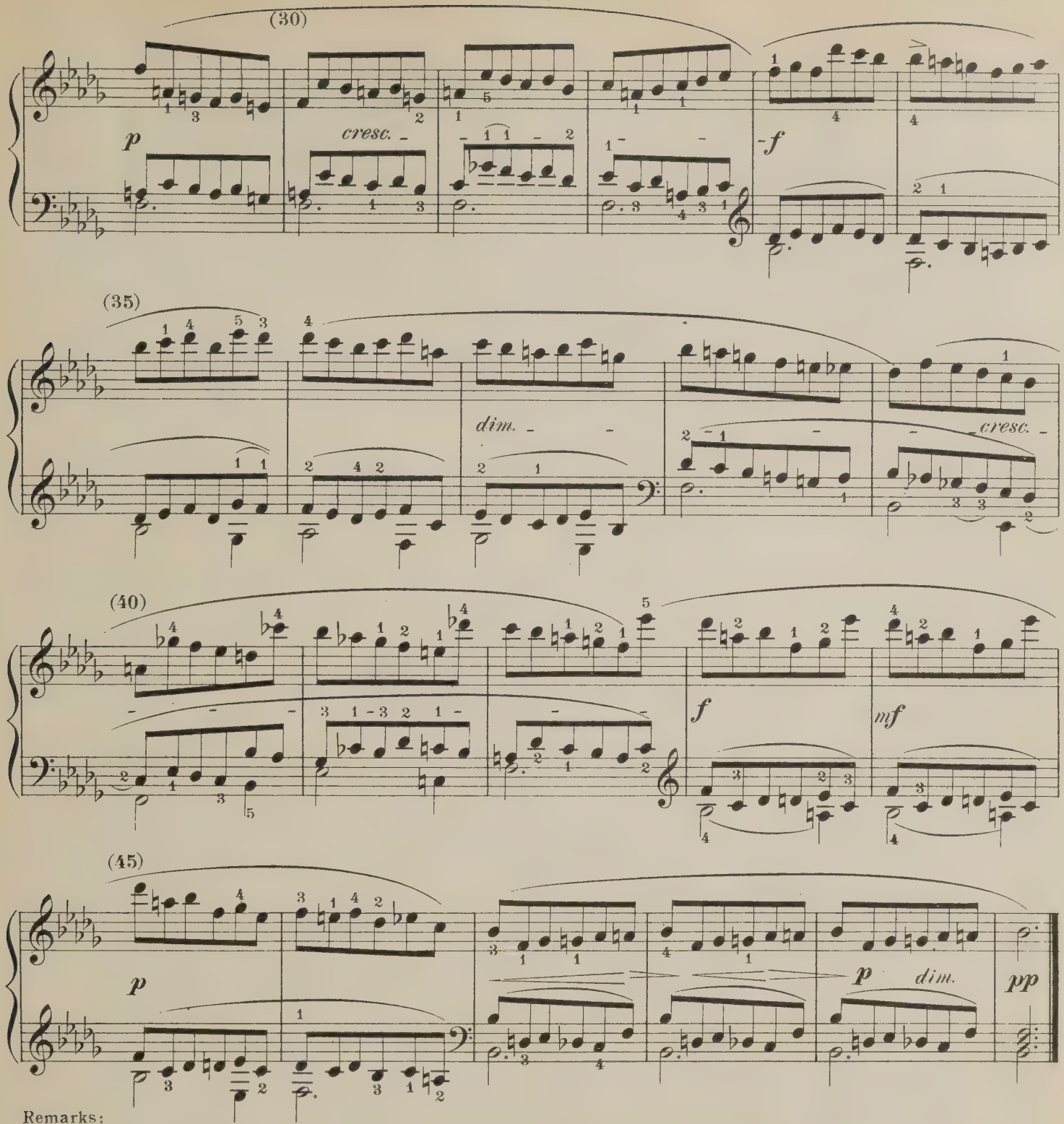
2) By a full and consistent indication as to where the left hand plays best above the right, and where best below, given by the words *sopra* and *sotto*, the perplexity which usually frightens a player away from the study of this piece may be removed.

3) Slow and strong practice is recommended in the first instance; later on it should be taken as fast as possible.

4) Hands of smaller compass may make an independent finger exercise of the slurred ninths and tenths in bars 4, 5, 46 and 47, in the same manner as that given for the left hand in the previous study.

Nº 44.


Andante espressivo. ♩= 132.
dolce e sempre legatissimo
(5)
(10)
tr
mp
f
(15)
p
cresc.
(20)
dim.
p
cresc.
(25)
p
cresc.
dim.



Remarks:

1) This may be regarded as a *cantabile* study. To make the notes "sing" depends first and foremost on the production of a round, full, and withal a soft tone, by a fervent pressure of the fingers without any great force on each key.

2) In order to make the piece sound well it is absolutely essential that all the intervals should be played perfectly and evenly together. It is hardly necessary to explain that each hand ought of course to be practised separately and very slowly. Yet it would be a good plan to sound the under part of the left hand at the same time with the right. To understand the melody without a knowledge of the connection of the harmony is impossible. In confirmation of this assertion compare, for instance, the Theme of Beethoven's "Fifteen Variations and Fugue, Op.35" with the sixth variation.

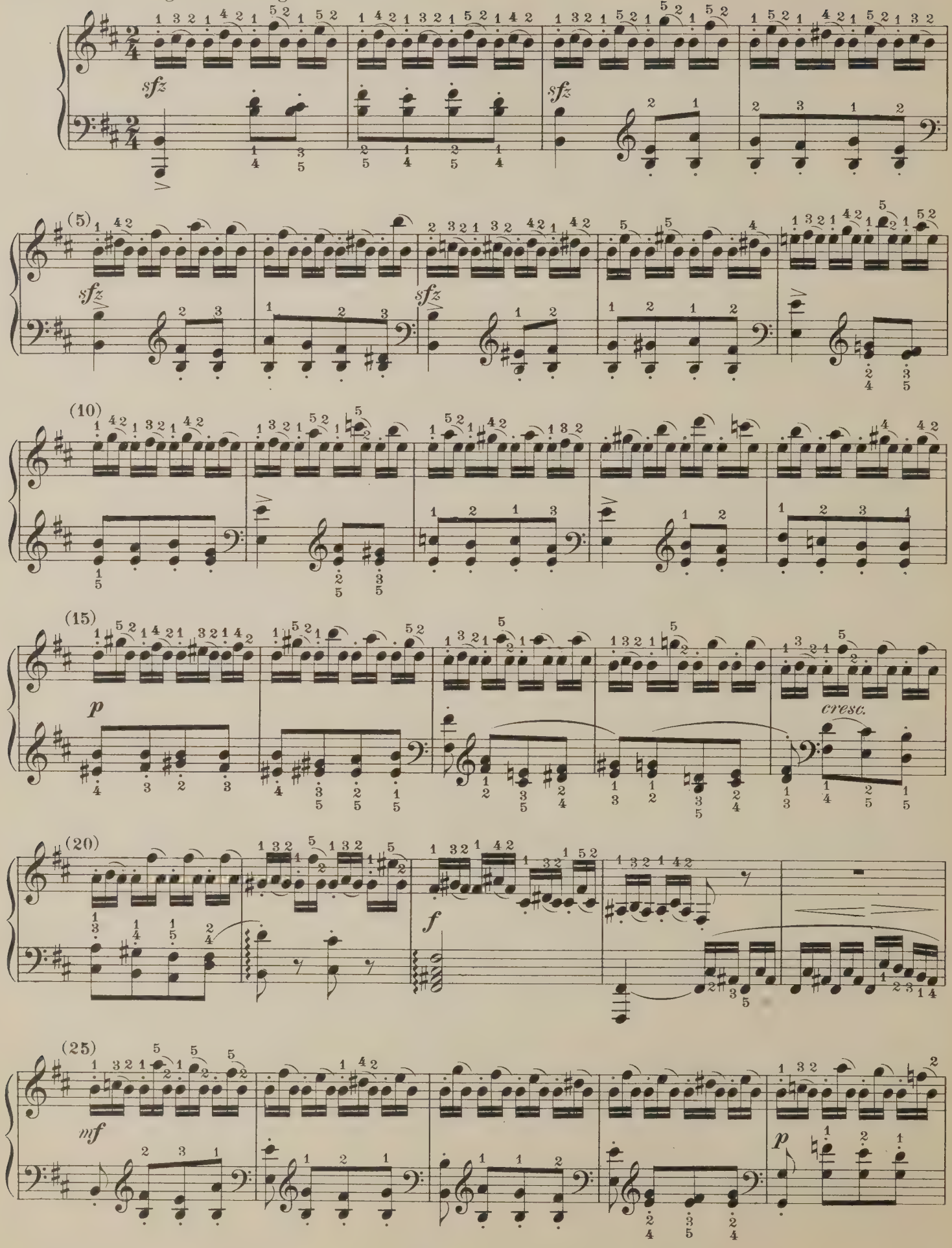
3) The under part in the left hand should, throughout, be played *molto sostenuto,* and somewhat louder in proportion than its own upper part. Finally the player should try, in playing the two hands together, to let the right hand part (previously thoroughly learned of course) be only half as loud as that of the left.

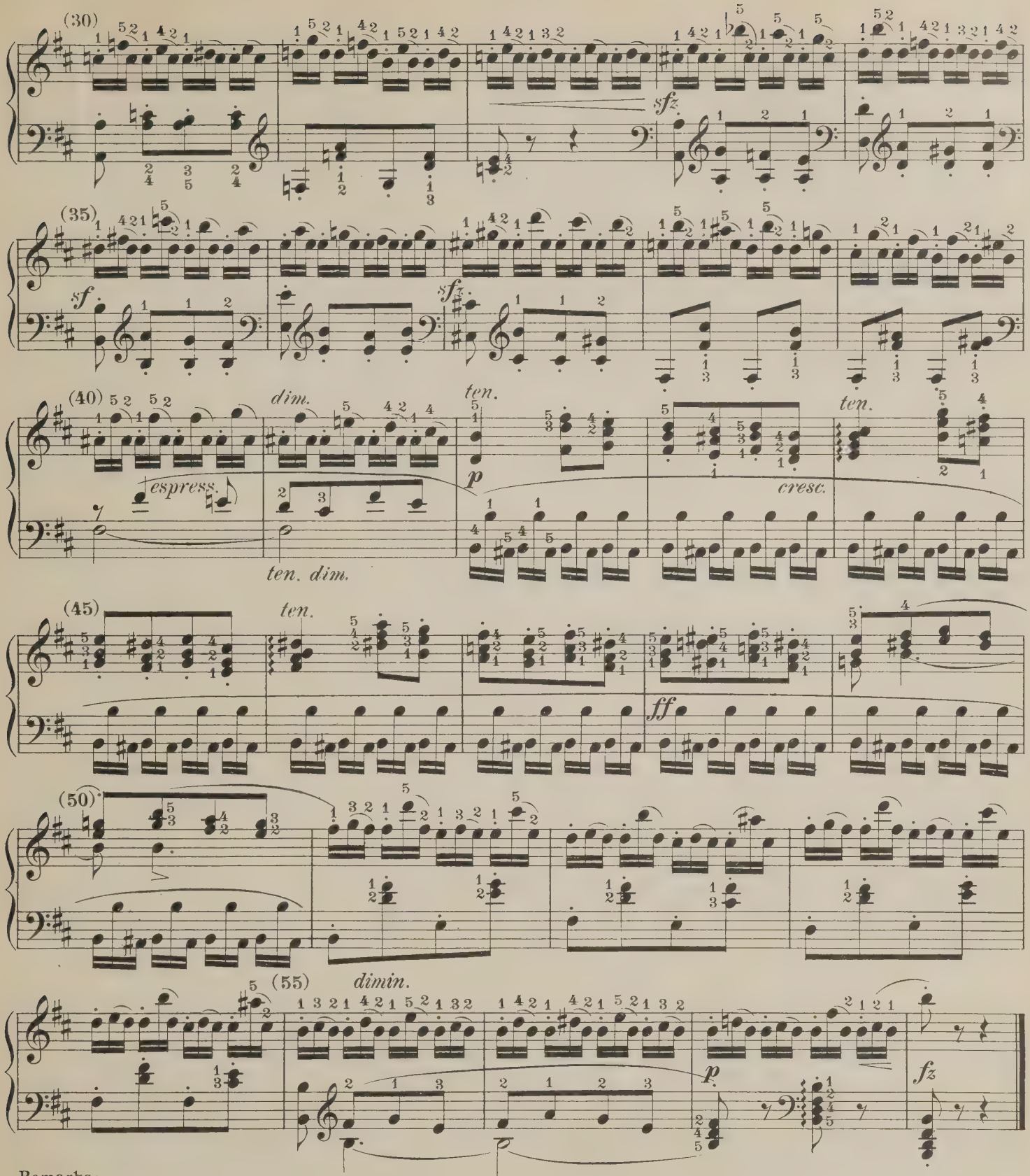
4) In giving dynamic expression the player should refrain from the least inclination to agogic shadings + *(tempo rubato);* this remark holds good both for this and all the other studies.

+slight modifications of the tempo with a view of vivifying the expression.

Nº 45.

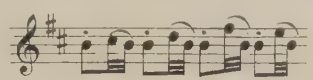
Allegro molto agitato. ♩=108.





Remarks:

1) The practice of changing the finger on the same note may be reckoned as one of the best means for attaining lightness of touch. In this respect the present study is connected with the previous one as regards instructiveness.

In order to learn to play the first note of the triplet *staccato,* and duly to avoid the more convenient slurring to the second note, the following altered reading is recommended as a preparatory study: 

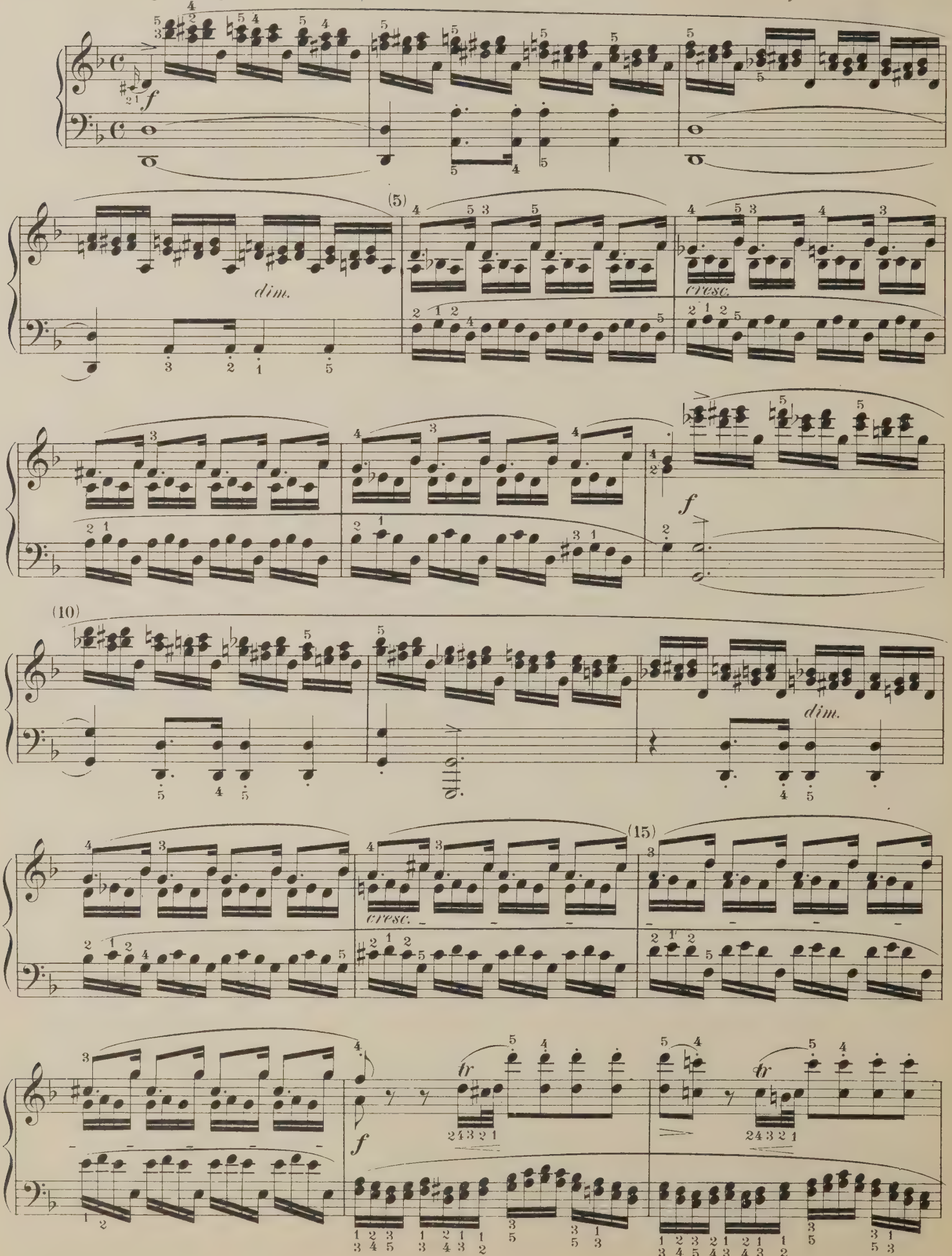
2) With regard to the fingering in the accompaniment (which must be carefully observed throughout) the editor sanctions modifications, provided that these be carried through in a systematic manner.

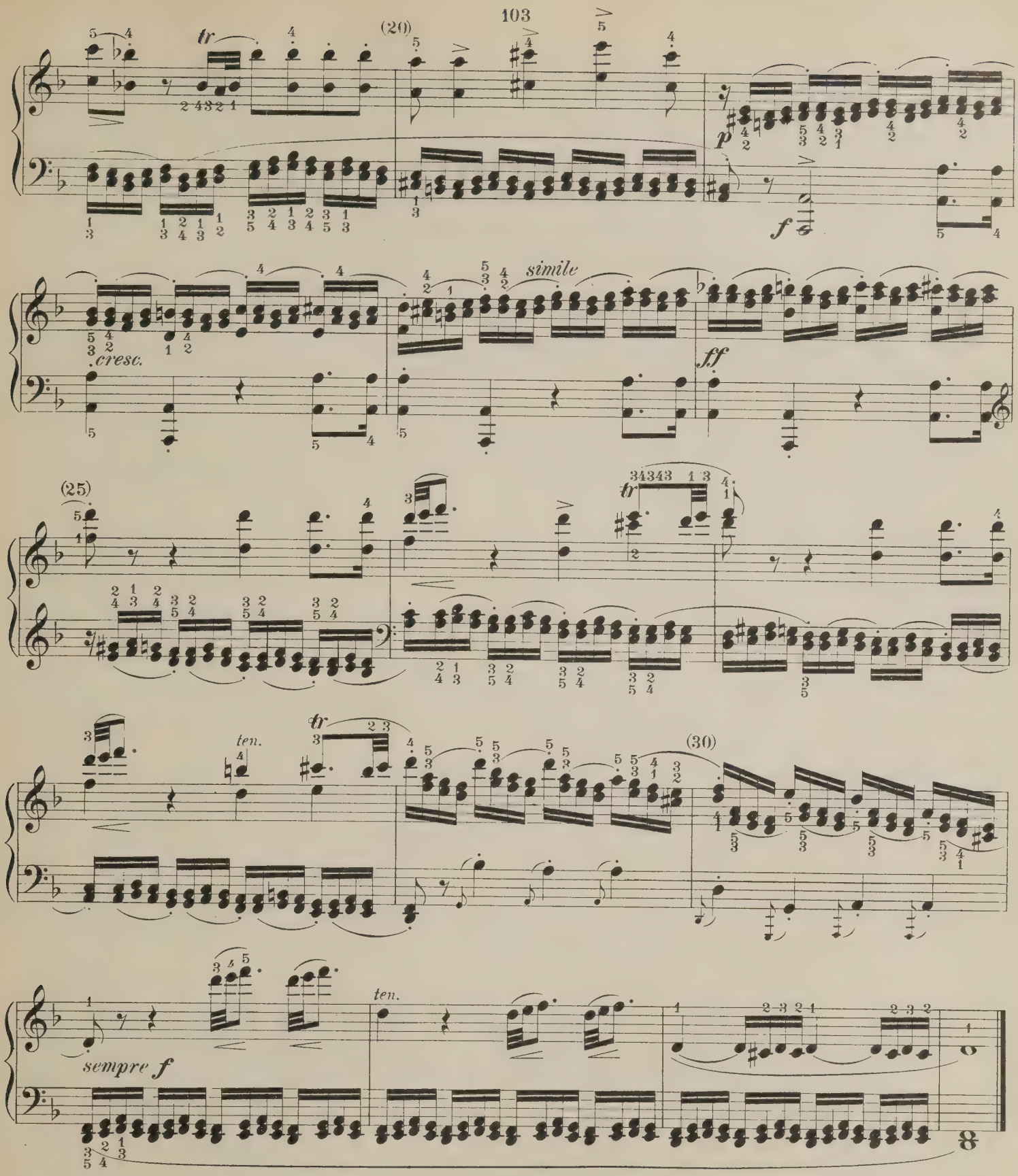
3) The chords in the right hand (bars 42–50) must, in spite of being disjointed, be played with the given fingering, if we would attain unerring certainty in them. The teacher must make it his business to counteract the tendency of the pupil to follow his own fancies, even in points apparently unimportant. The so-called mechanical "intelligence" of the fingers, which seems as though it were inborn in very talented players, has to be *organised* all the same, if we would be something higher than a "cultivated amateur."

Book IV.

No. 46.

Allegro strepitoso. ♩= 144.





Remarks:

1) The present and the two following studies are connected, in their technical aims, with that class of studies which has already been represented in Nos. 28 and 33, and also in Nos. 26 and 29. The teacher should make the pupil go through those again.

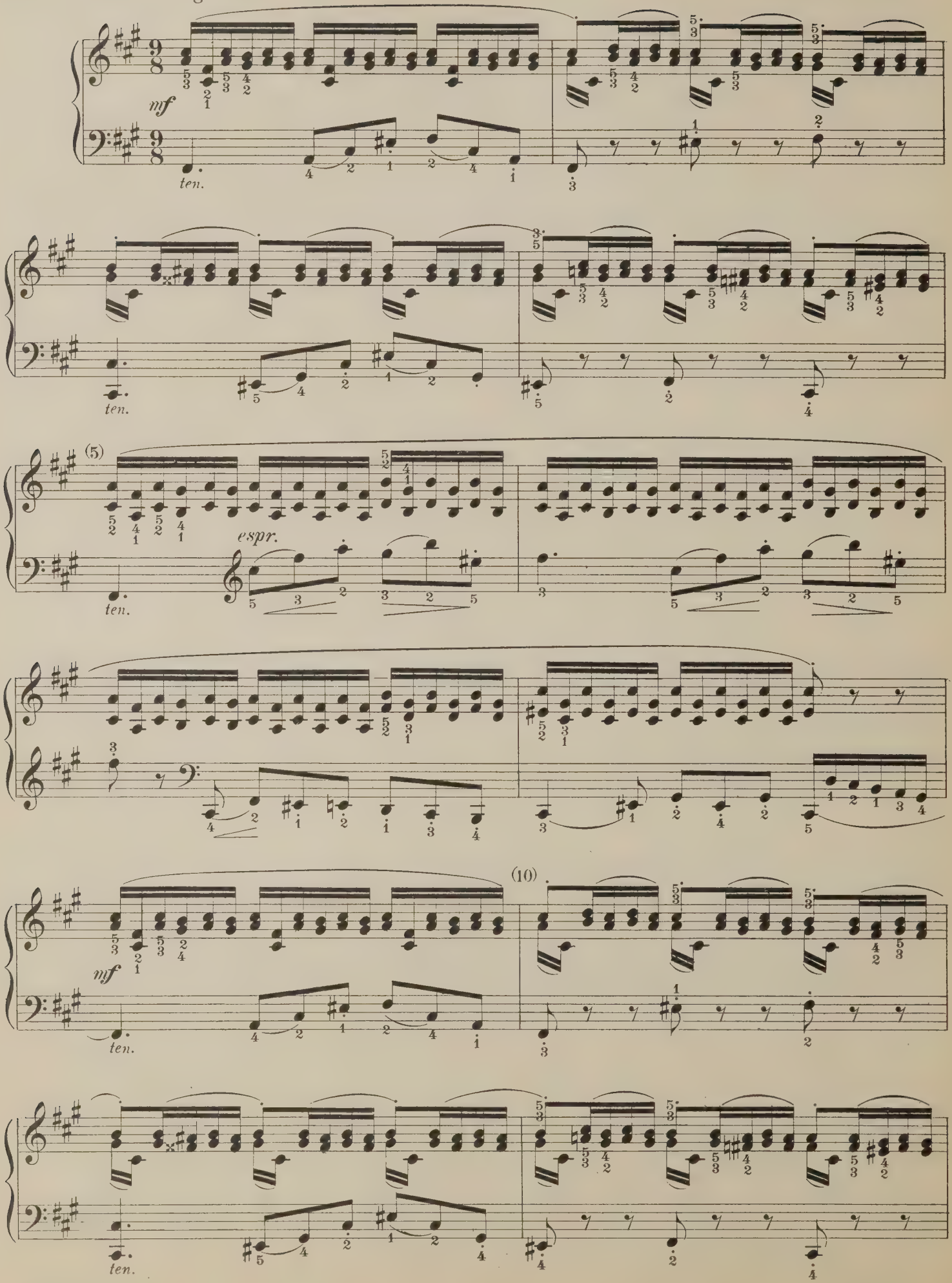
2) The right hand shakes in bars 17–19 can only be played as simple turns when the piece is taken quickly, but the five notes of the turn must be divided rhythmically between the bass notes, and should be practised in two ways, both as 3–2 and 2–3. In slow *tempo* more notes can, of course, be played.

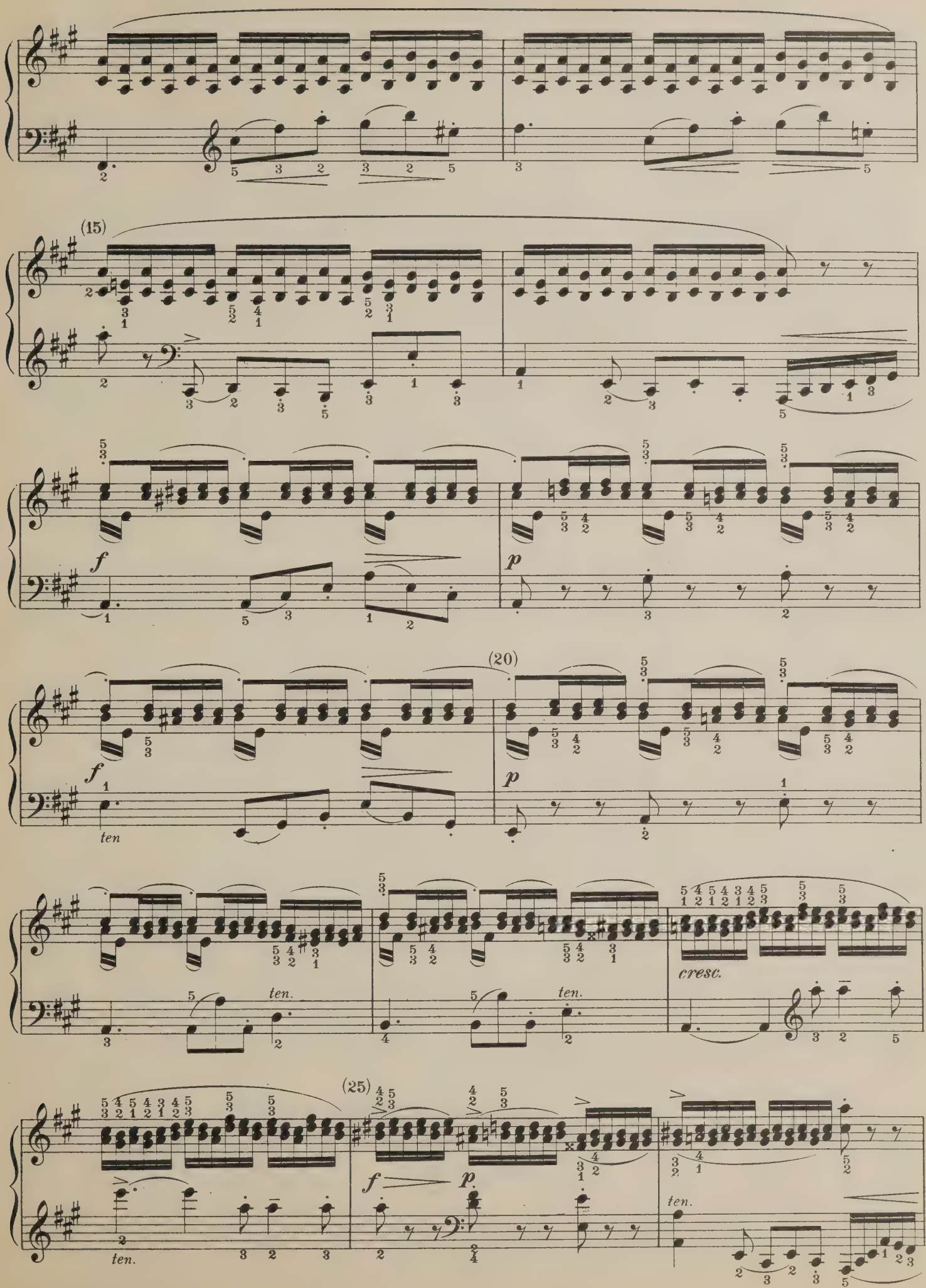
3) The melodic grace-notes, which come on the first quarter of bars 26 and 28, and on the third and fourth quarters of bars 31 and 32, are called a double *appoggiatura* (Schleifer). In this connection see C. Ph. Em. Bach's indispensable book "Versuch über die wahre Art, das Klavier zu spielen" (Essay on the best method of Pianoforte playing). As a rule, and here for example, the Schleifer should be played *crescendo*.

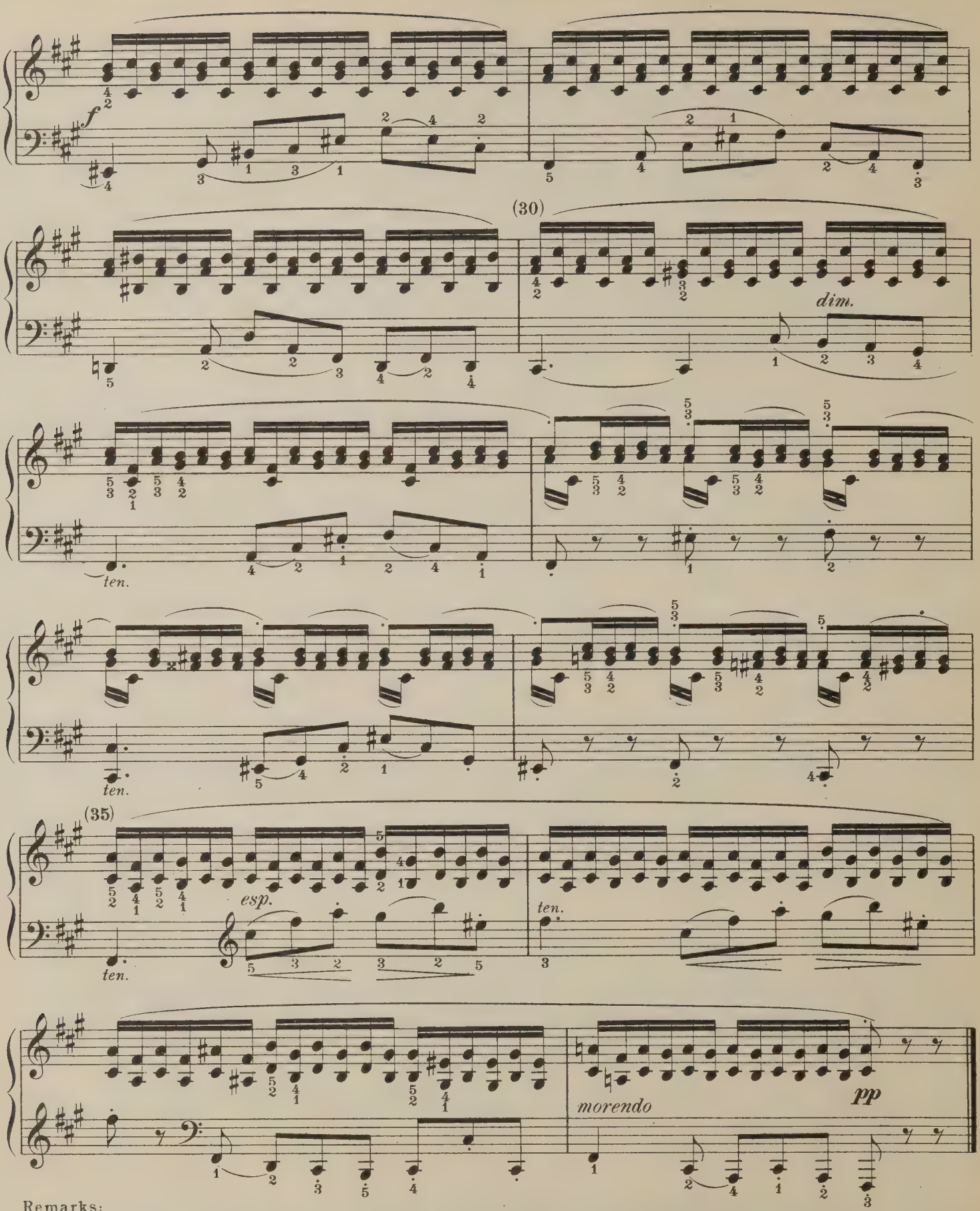
As regards the *acciaccature* in the bass of bars 29 and 30, compare Note 3 to No. 29.

Nº 47.

Allegro. ♩.= 96.




(15)
f
p
(20)
f
p
ten
ten.
ten.
cresc.
(25)
f
p
ten.
ten.



Remarks:

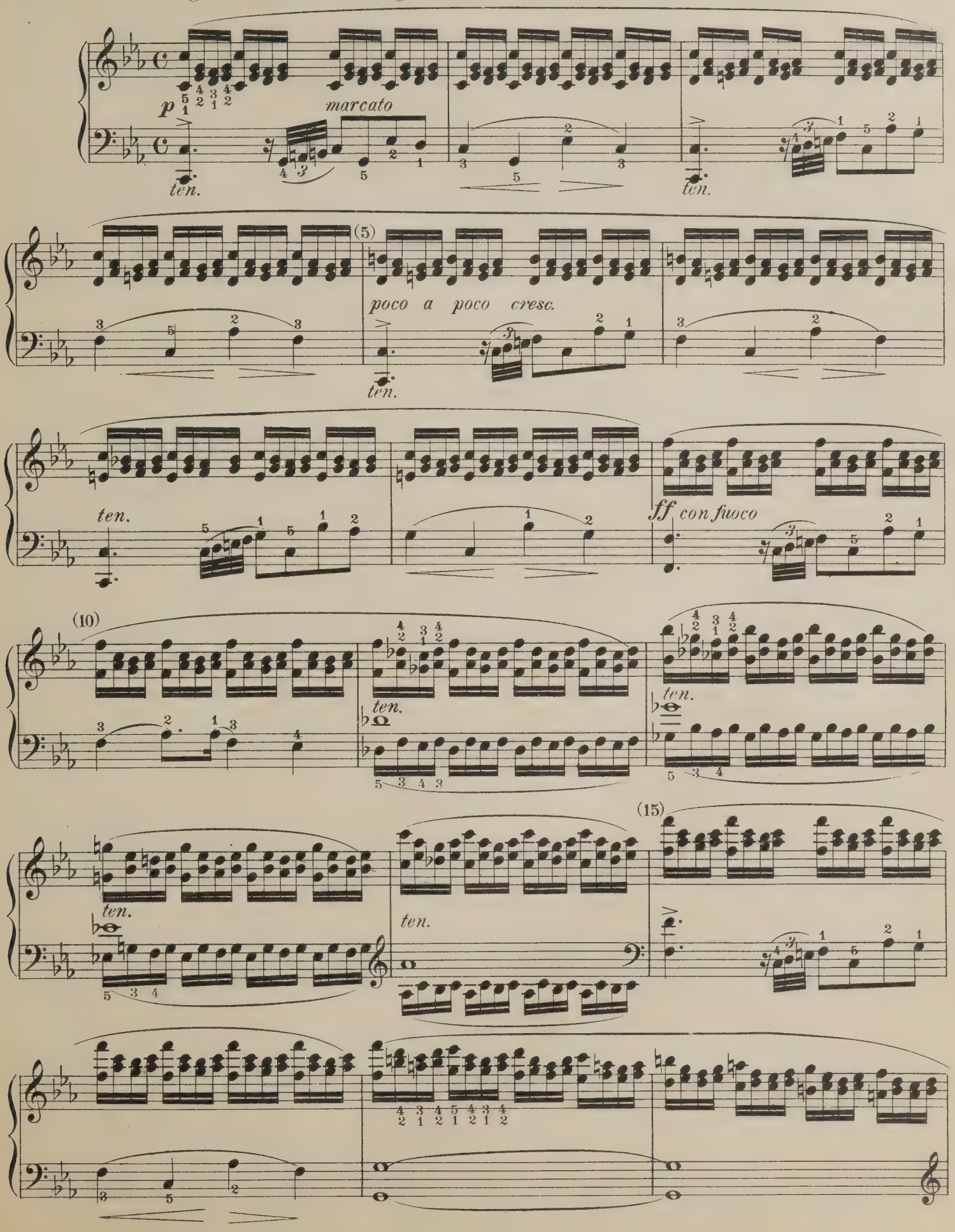
1) For the main part compare the foot-notes to the preceding study. If undrilled fingers show any inclination to play the sixths *arpeggio,* this must be checked by the teacher.

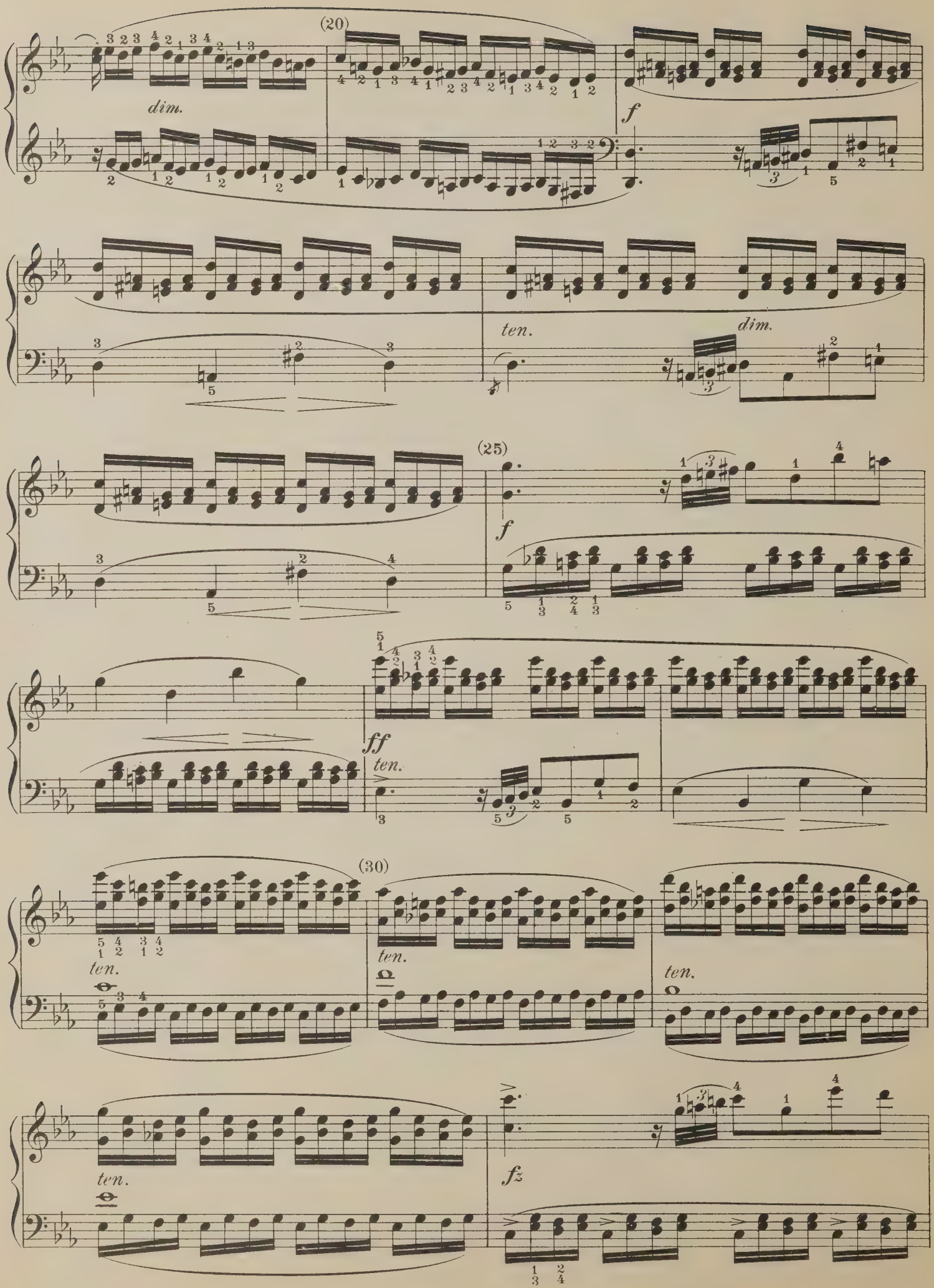
2) The eighths marked *staccato* in bars 2, 10,&c are to be played simply as sixteenths. Any special effort to raise those fingers is wrong, in view of the *legato* of the lower part.

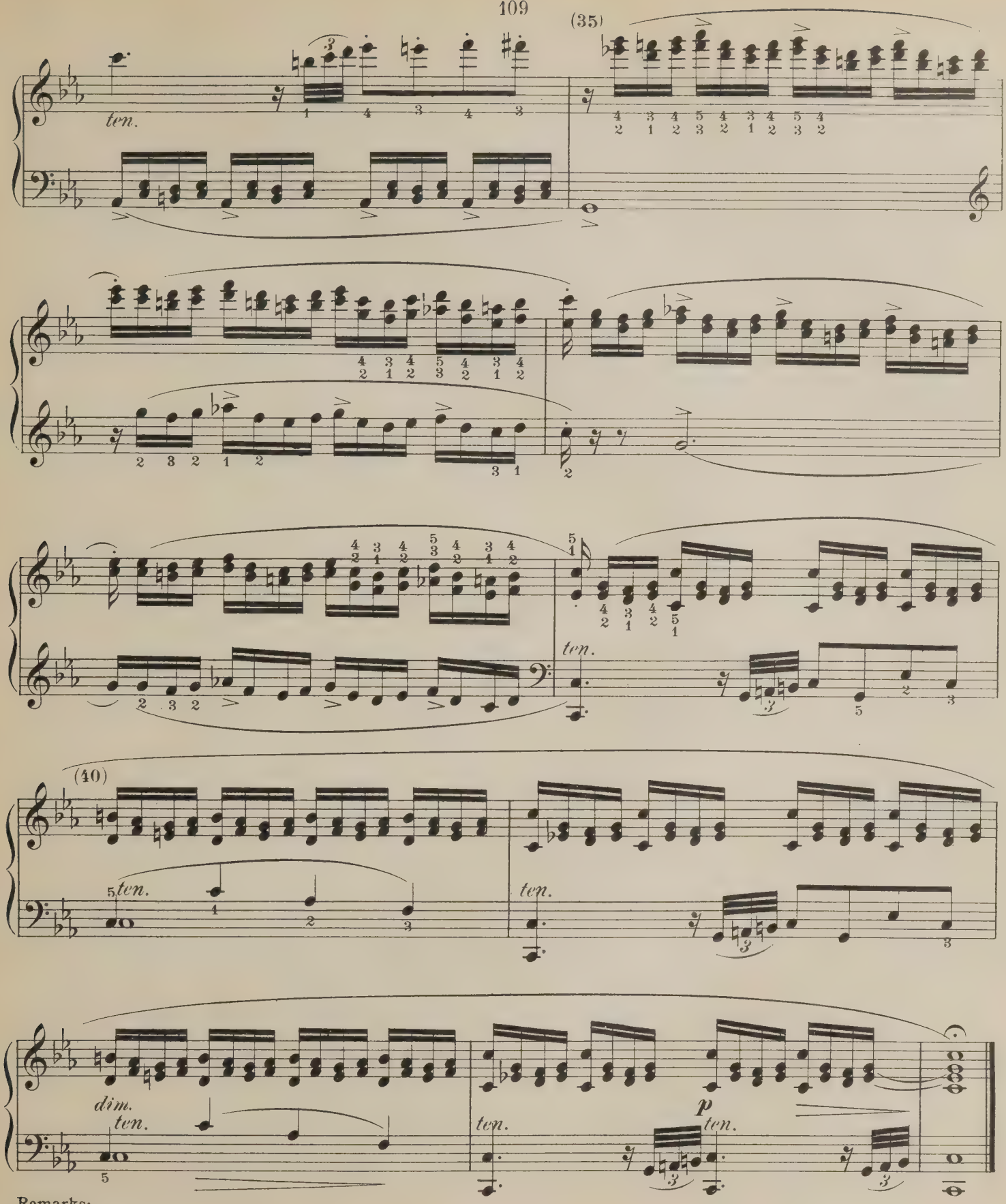
3) The editor's teaching experience leads him to inculcate, with regard to slurs, a rule quite incapable of misconstruction. A slur over two notes refers only to the relation of these notes to one another, and not to the relation of the last note of the slur to the next after that. The last note of a slur is therefore to be treated as though the *staccato* sign were over it, although specially to mark this each time would lead to a too pedantic diffuseness.

Nº 48.

Allegro moderato ma energico. ♩=138.




(20)
dim.
f
ten.
dim.
(25)
f
ff
ten.
(30)
ten.
ten.
ten.
ten.
fz



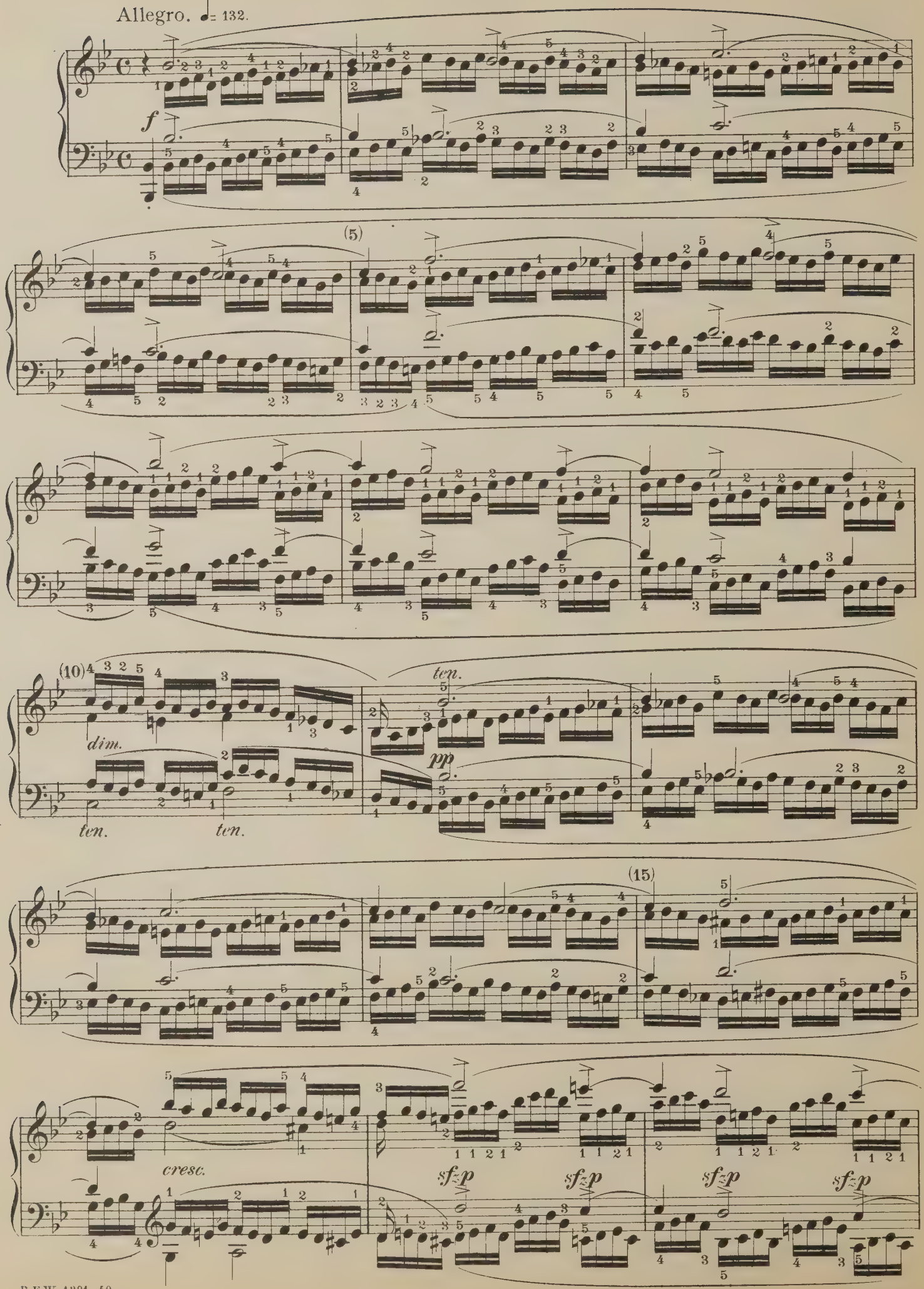
Remarks:

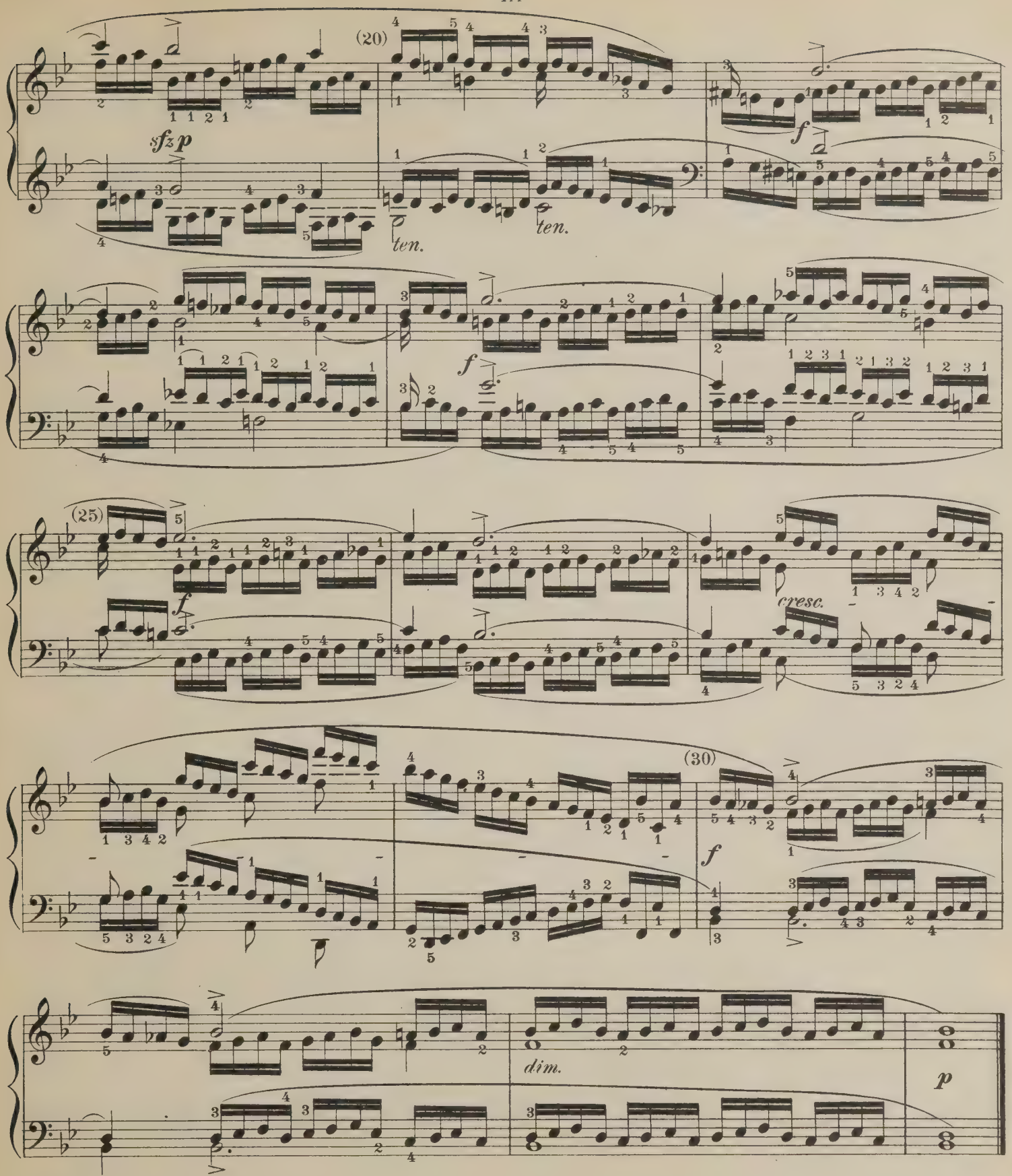
1) This study should be practised at first in the strongest *fortissimo*. It is the most difficult of its kind of any in the whole collection. The fourths in bars 11–14 and other places require very special study, and in practising them separately the teacher should let the pupil play the sixths below with them, in order to spare the ear the unpleasant harshness of the following fourths; and indeed, even in purely mechanical practice in general, the matter of euphony should never be disregarded. The, so called, "dumb Pianos," the use of which the editor warmly recommends, are undoubtedly the best expedient for such exercises.

2) This study was certainly suggested to the author by the second Prelude in J. S. Bach's "Wohltemperirtes Klavier." It seems a good opportunity to make the pupil acquainted with this latter work.

3) The eighths in the left hand (bars 1, 3, 5, etc.) may also be played *staccato*; the quarters which follow them (bars 2, 4, 6, etc.) *mezzo staccato*, thus .... The right hand must consequently do the same from bar 25 on.

Nº 49.


Allegro. ♩= 132.
f
(5)
(10)
dim.
ten.
ten.
ten.
pp
(15)
cresc.
sfzp
sfzp
sfzp
sfzp



Remarks:

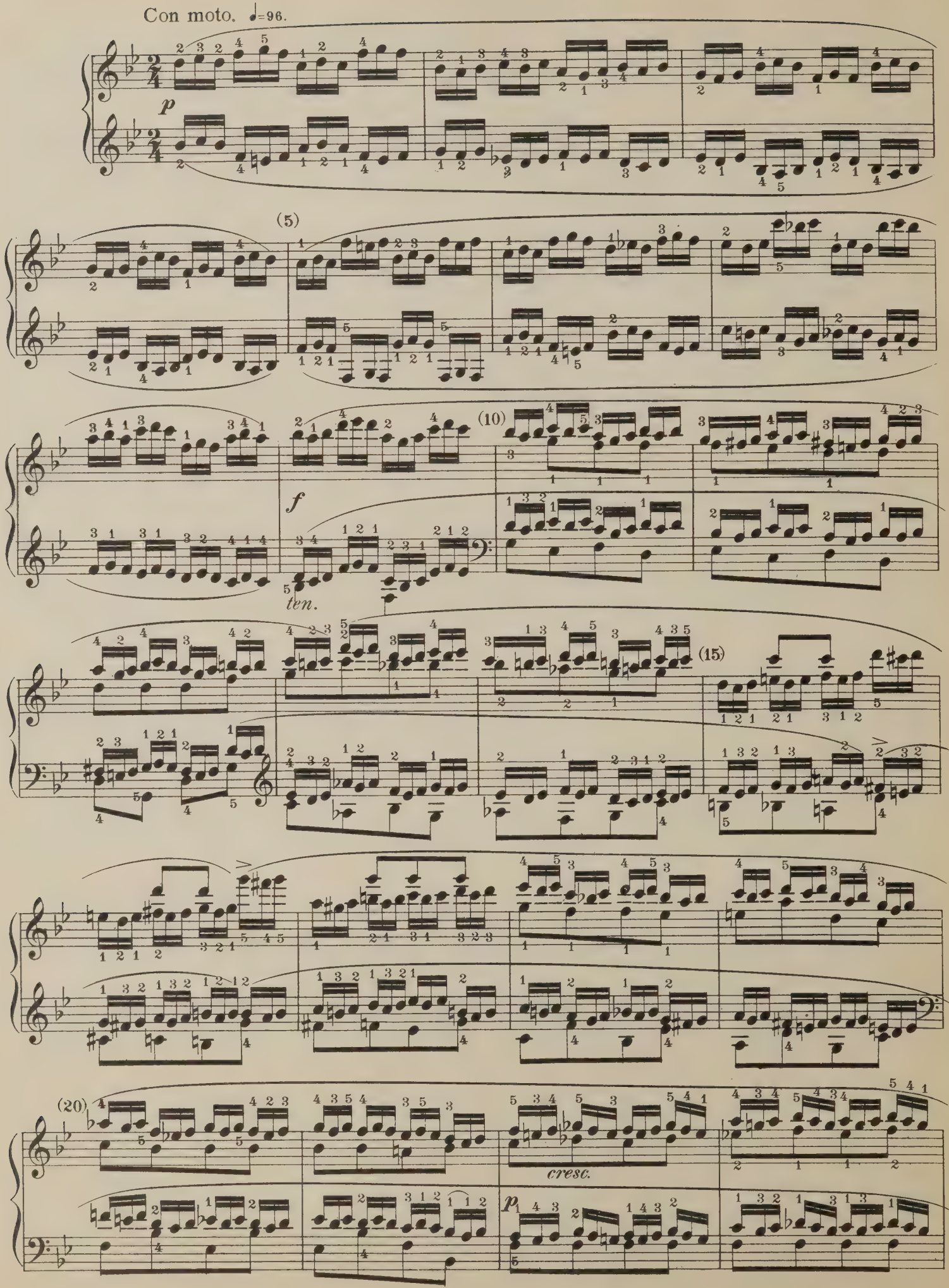
1) Bars 11—14 and 29—32 of the previous study may be considered as a sort of preparation in the left hand for the task here before us.

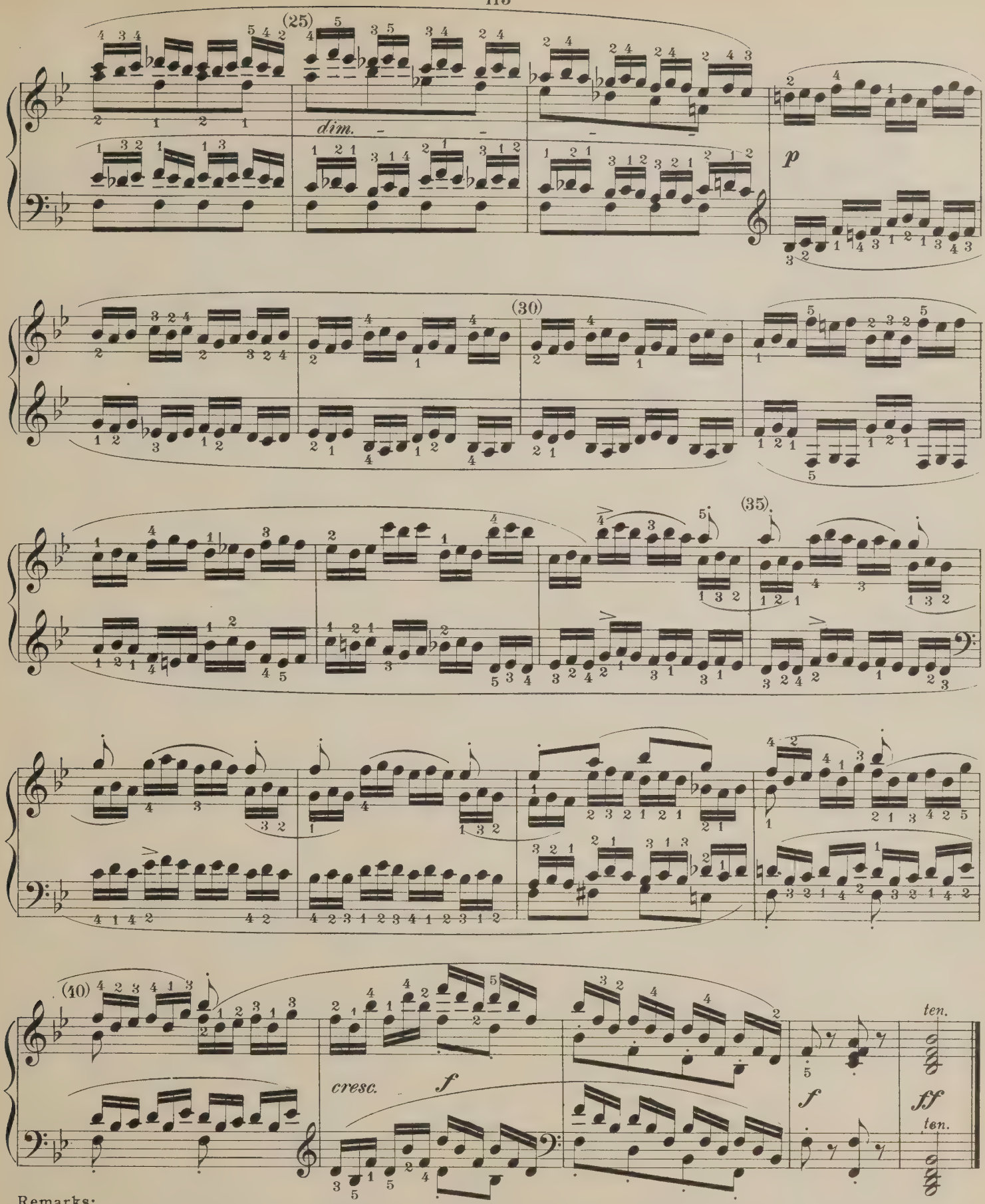
2) The notes which are to be held down in the treble and bass must be struck with great energy, as, on the piano, the musical, or rather the acoustic duration of the sound, depends, not so much on the holding of the finger on the key, as on the manner in which it is struck, (and the preparation for striking by raising the wrist).

3) Most careful attention should be given to the slurs and to the fingering that goes with them. The figure in bars 7 - 9 and other places, which comes in in syncopated form at the interval of every half bar, requires independent practice. Players who can stretch far enough may here use the fingering 1231 instead of 1121.

4) In the original the sustained notes are not always repeated with the exactness which was surely the author's intention, and which in this new edition seemed necessary.

Nº 50.





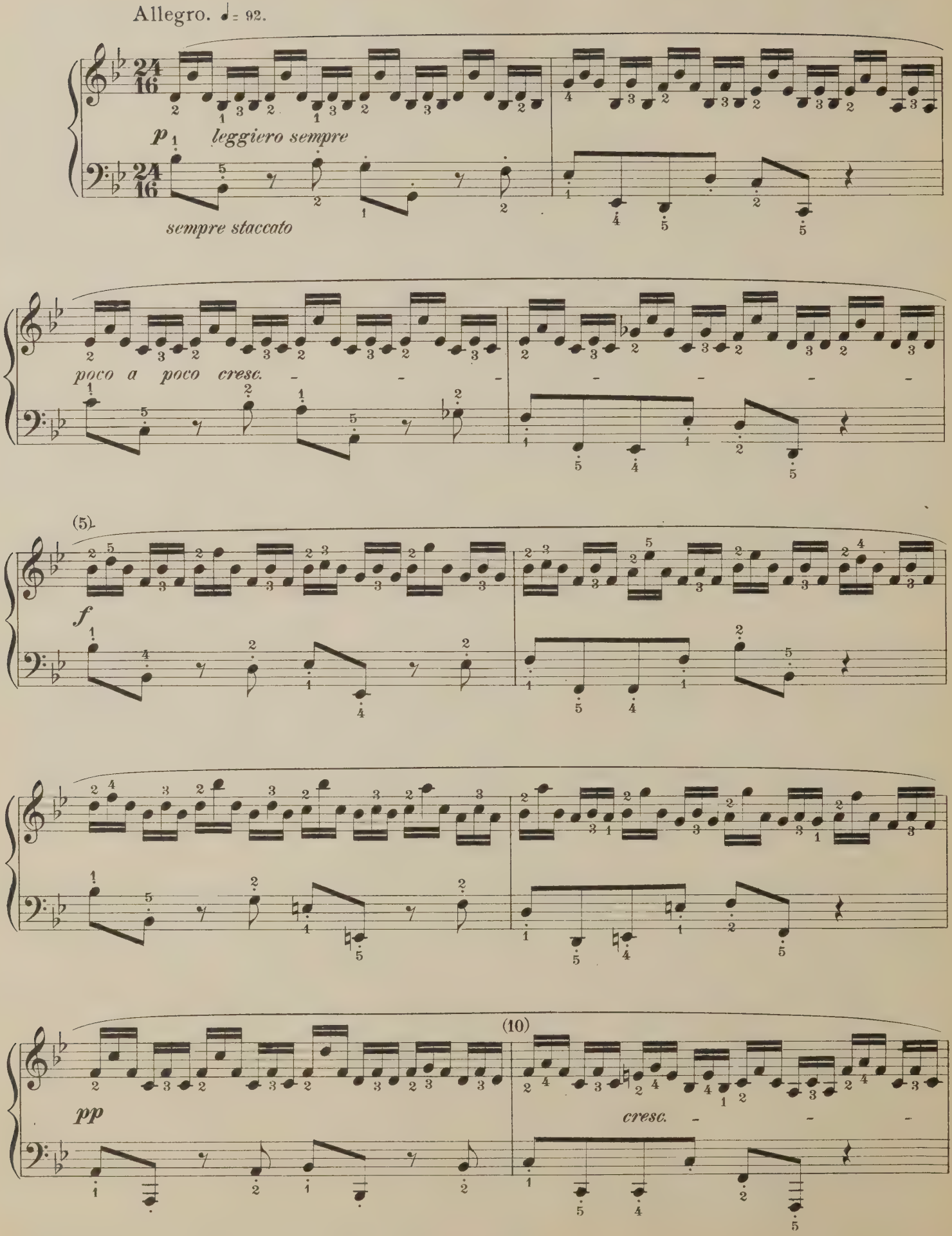
Remarks:

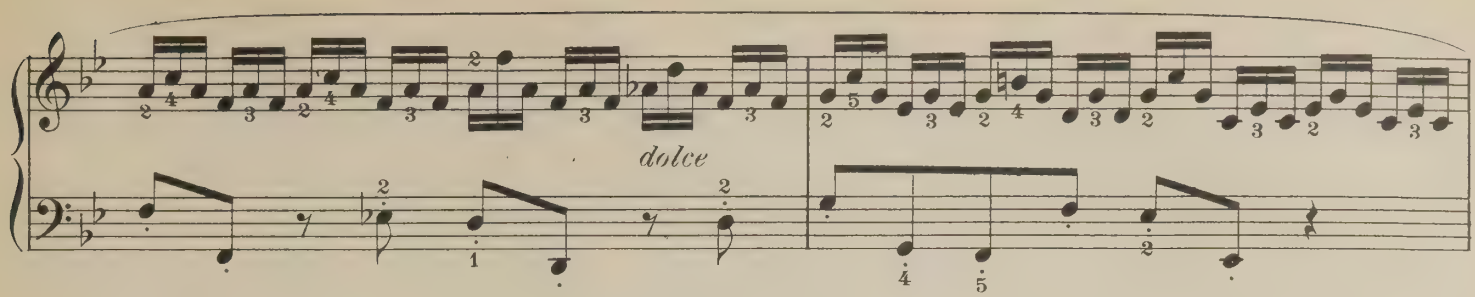
1) The study of this piece must be divided into two portions. Each hand should first practise the easier portion of its own part, namely bars 1–9, and 27–34, (the left hand to bar 37); and next, the passages in more parts than one, but still leaving out the more stationary part. The latter must always be held on where no *staccato* is marked. For the manner of playing the *staccato,* see Note 2 to No. 47.

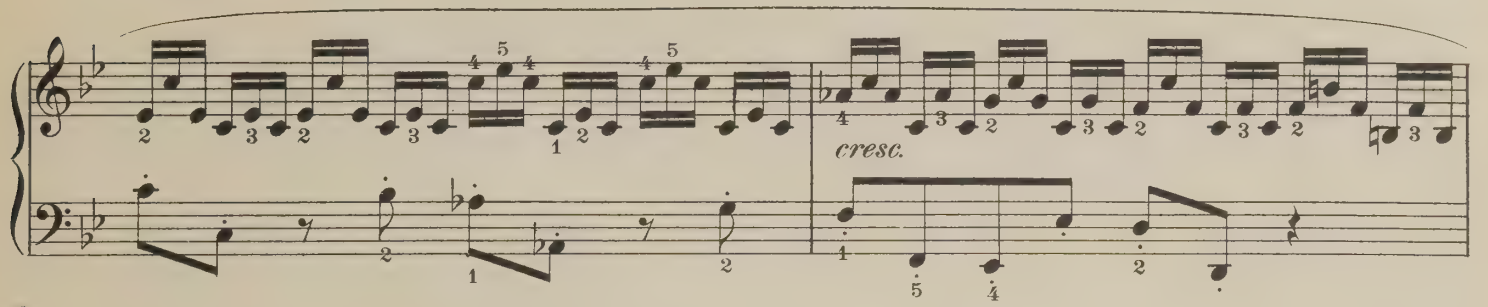
2) The dissimilarity of the position of the slurs in the two hands is based on technical grounds, easily discernible, and must not be overlooked in playing the two hands together.

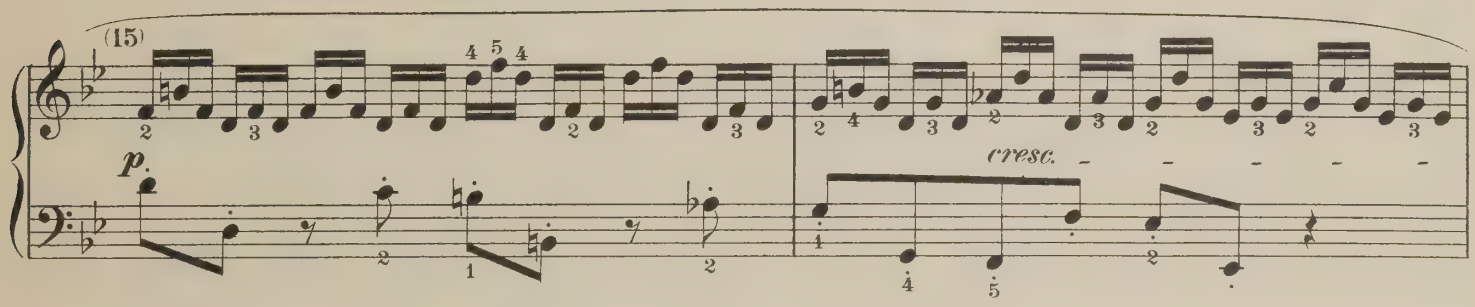
3) In first practising this study it is much recommended that the strong beats of the bar should be sharply accented, and even each eighth, in order to attain perfect precision of attack. With the gradual overcoming of the difficulties, these accents should be toned down, and when the piece is technically perfect they should be reduced to the minimum which good taste dictates.

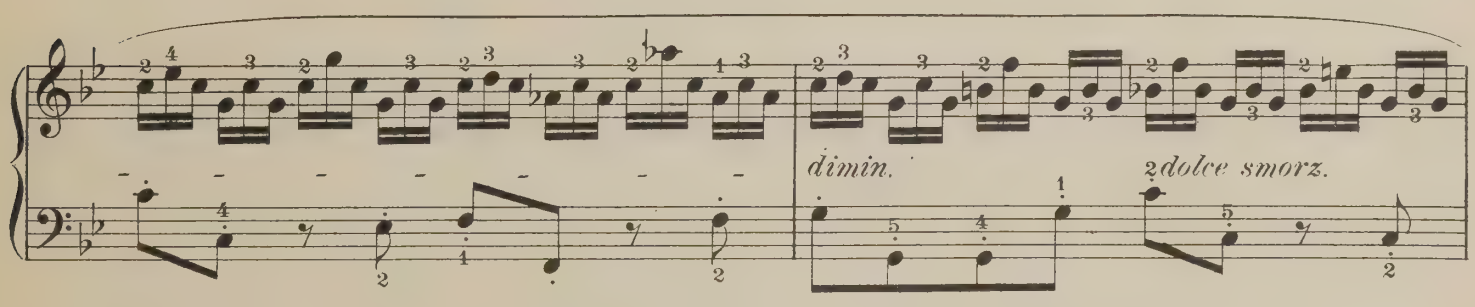
Nº 51.

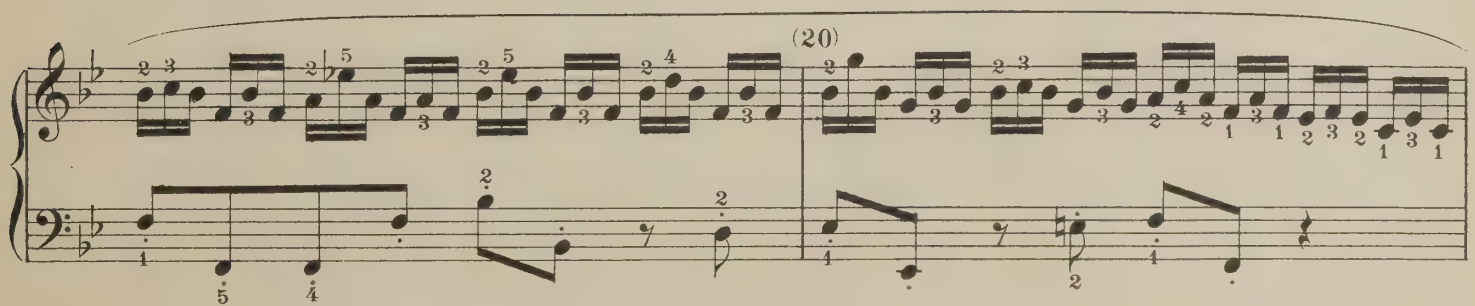

Allegro. ♩= 92.
p
leggiero sempre
sempre staccato
poco a poco cresc.
(5)
f
(10)
pp
cresc.

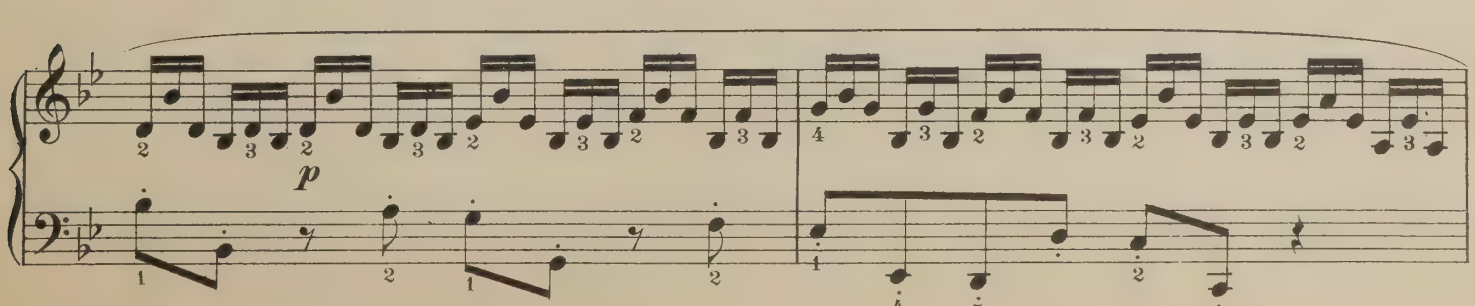

dolce

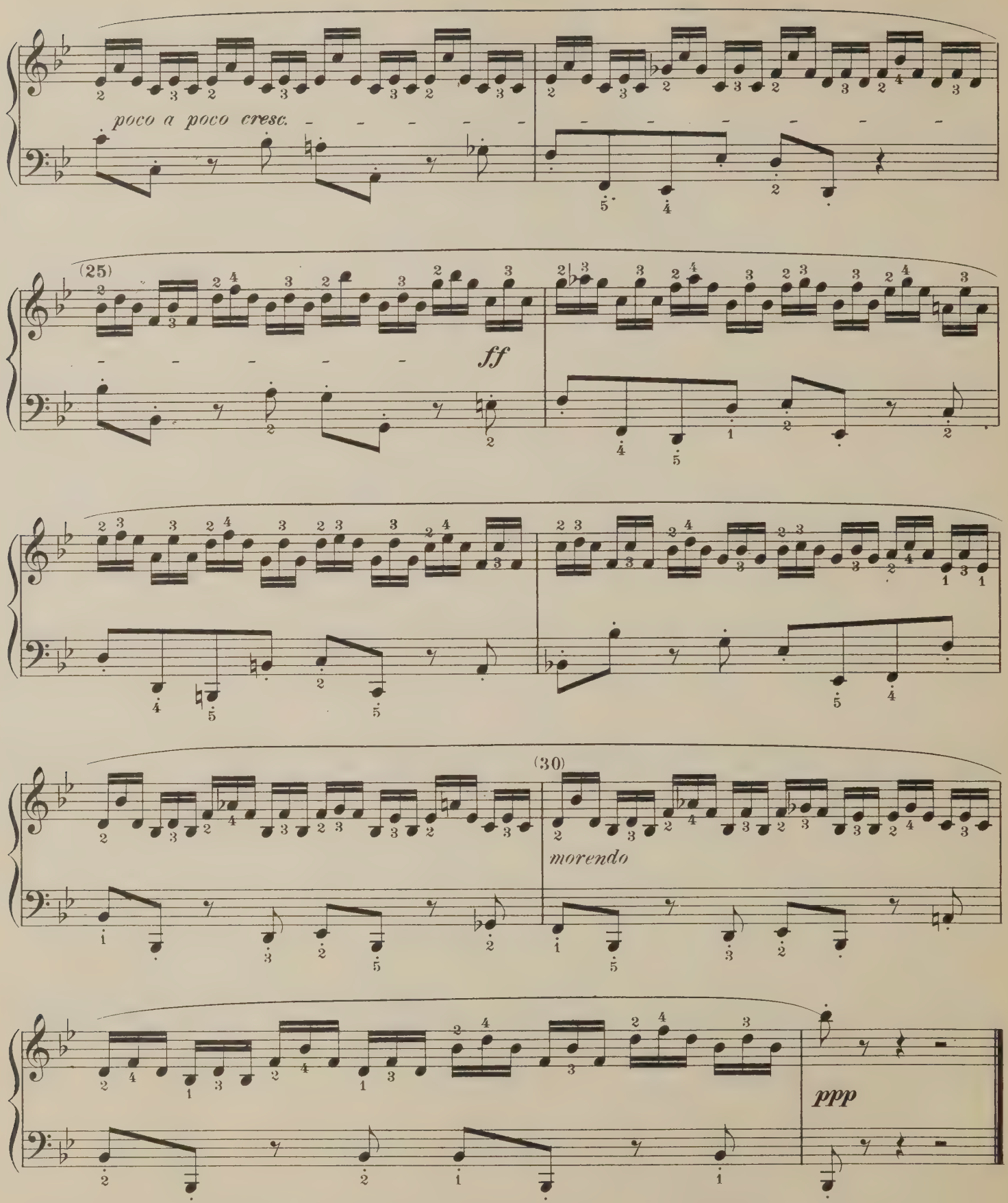

cresc.


(15)
p.
cresc.

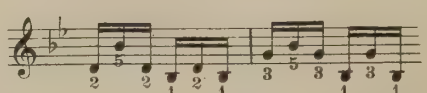

dimin.
dolce smorz.


(20)


p

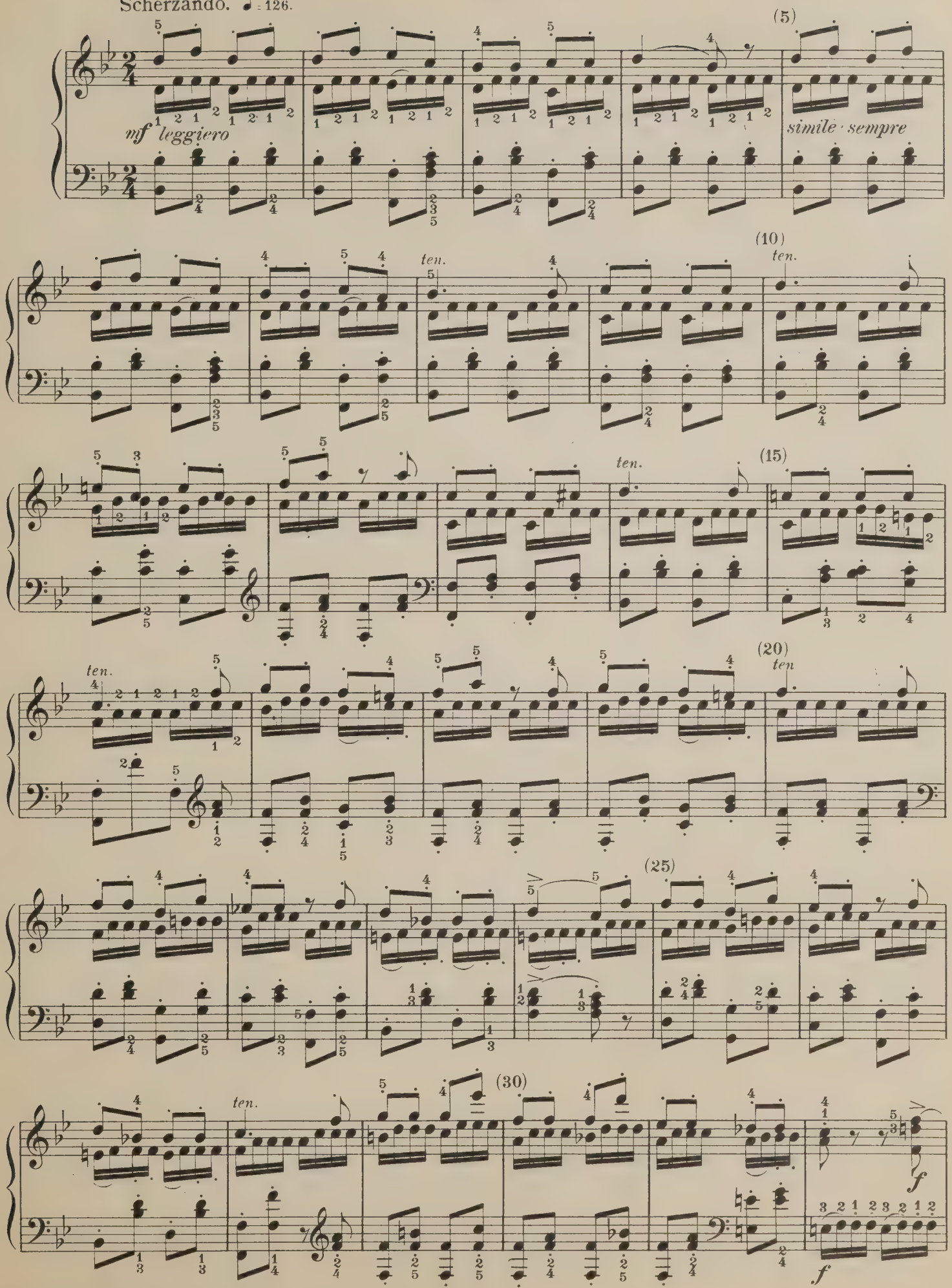


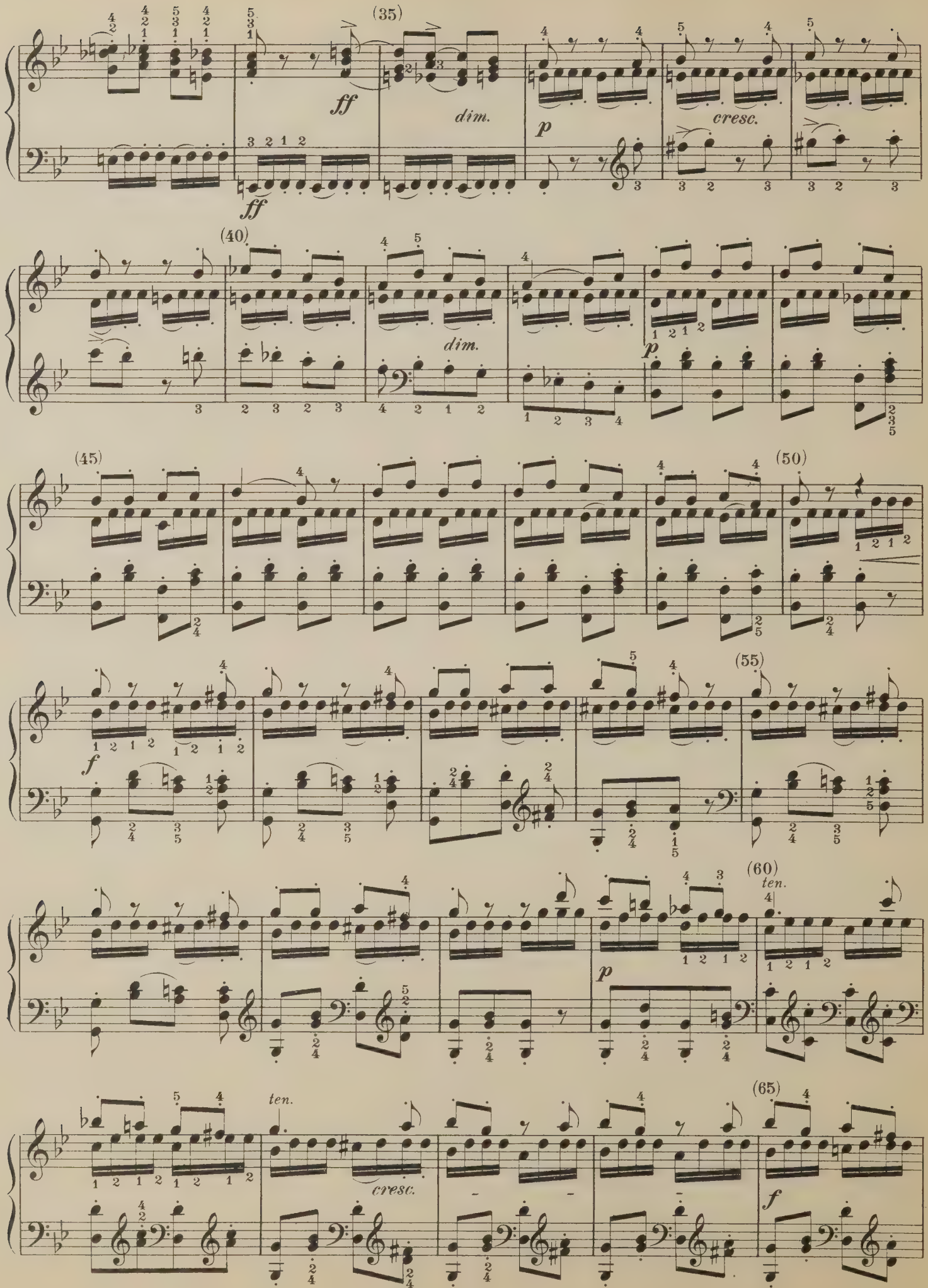
Remarks:

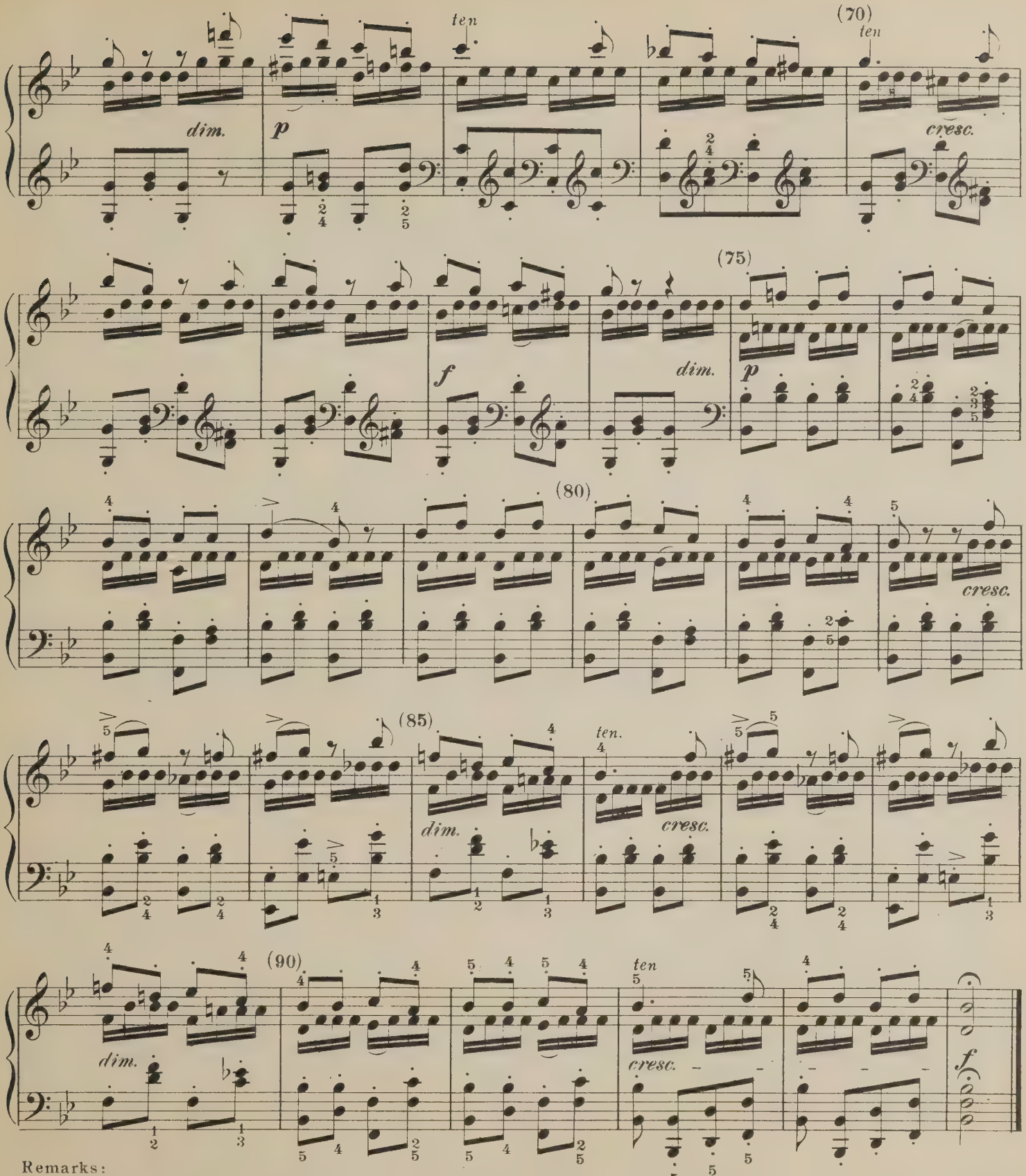
1) The fingering given by the editor, in place of the far simpler and easier  and so on nevertheless promotes by this change the contraction of the hand and clearness in attack. It is a step towards "virtuosity," and is adopted from his private practising of passages such as that in B major in the third part of the first movement of Beethoven's fourth P. F. Concerto, Op. 58. A greater brilliancy in playing, and a more elastic lightness of touch, are attained by it; yet this does not do away with the good of practising this study with the more convenient fingering.

2) For the *staccato* accompaniment in the left hand, compare Note 2 to No. 24.

№ 52.

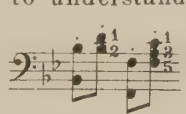

Scherzando. ♩ = 126.
mf leggiero
simile sempre
ten.
(5)
(10)
(15)
(20)
(25)
(30)
f


(35)
ff
ff
dim.
p
cresc.
(40)
dim.
p
(45)
(50)
(55)
f
(60)
ten.
p
ten.
cresc.
(65)
f

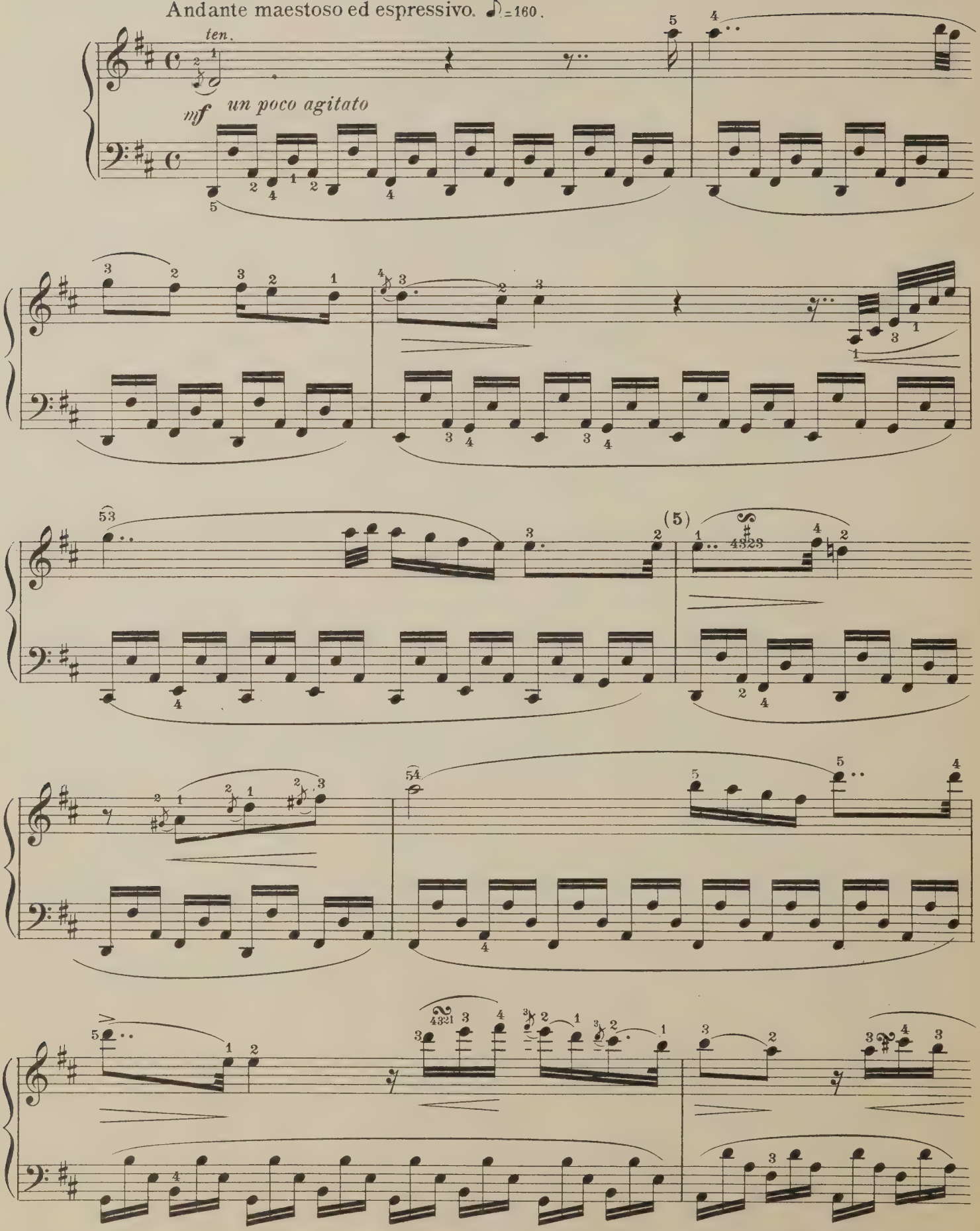


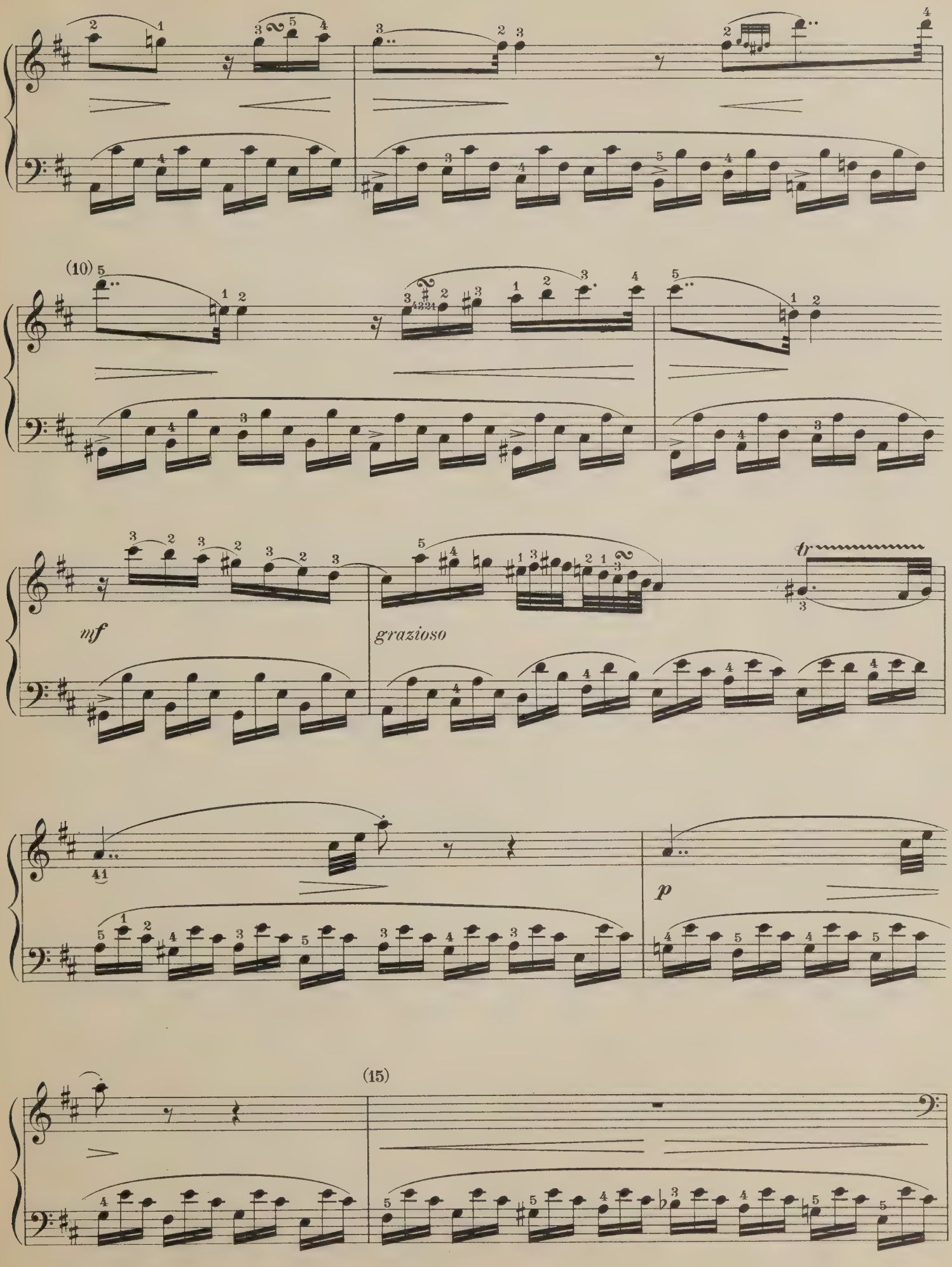
Remarks:

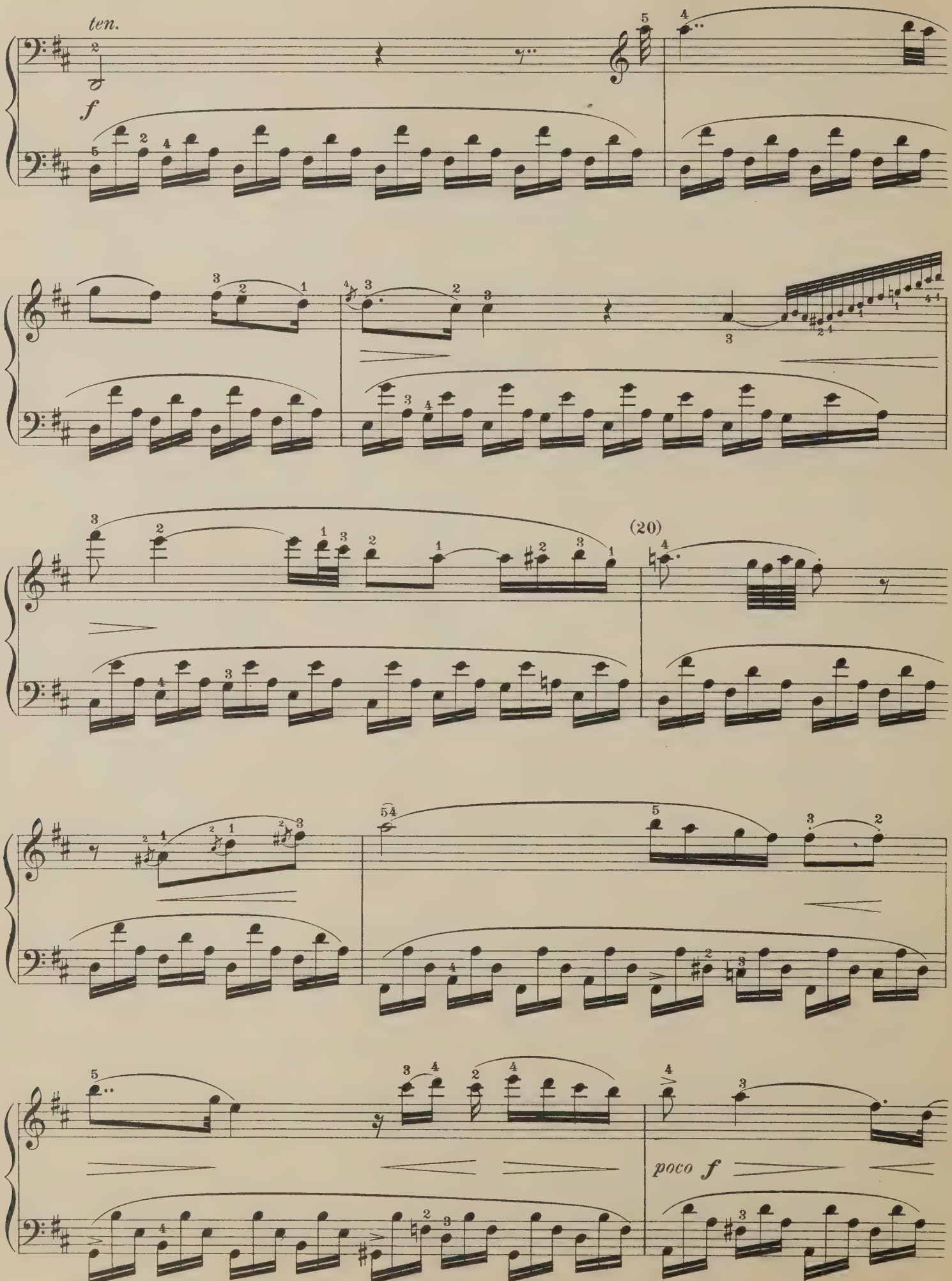
1) The object of this exceedingly useful study consists in the attainment of the lightest possible wrist with an equally light and clear movement of the individual fingers. With regard to "repetition" this study is connected with Nos. 45 and 46, which may be played again here as suitable preparations for the present one. The joining of particular progressions in semitones, for instance in bar 23, and also in whole tones, as in bars 17 and 19, by a special slur, is preserved here, and carried through exactly as in the original. The musical reason for this is so easy to understand that any explanation is needless.

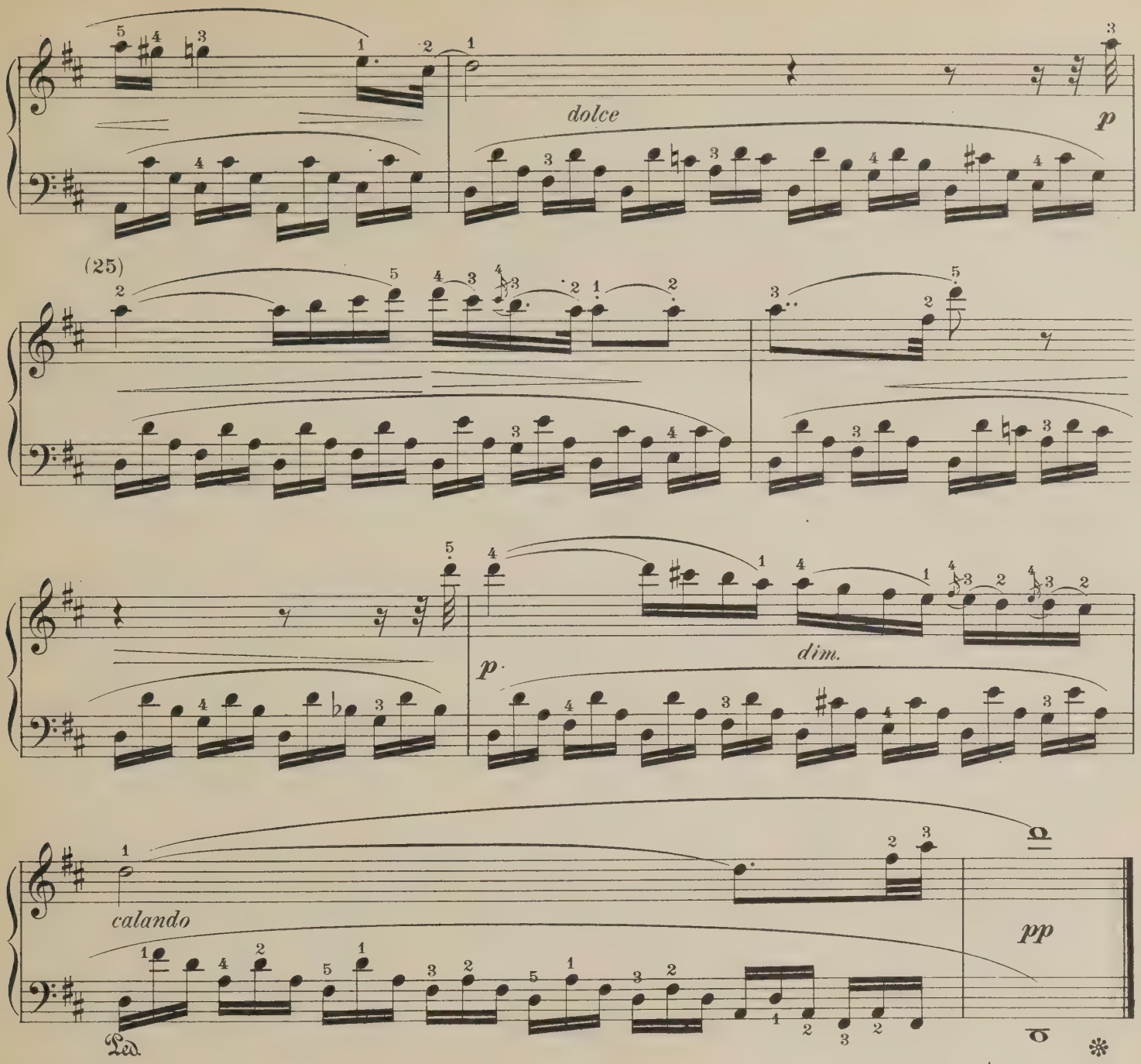
2) The player is earnestly warned not to allow himself to use what would seem the natural fingering  and so on, on account of the bad habits which result from it, technically and musically. The continued use of the thumb for harmonic accompaniment, after playing an octave in the bass, is only allowable when the chord is included in the space of that octave, as for instance in bars 90 and 91, in which, however, the other fingering could just as well be used. In bars 23 and 27, the note before the chord was not an octave, and therefore that passage does not come under this rule.

№ 53.




(10)
mf
grazioso
tr
p
(15)

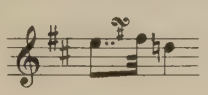
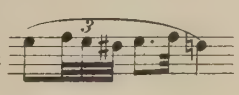

ten.
f
(20)
poco f

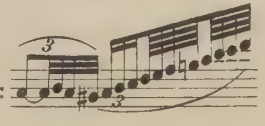


Remarks:

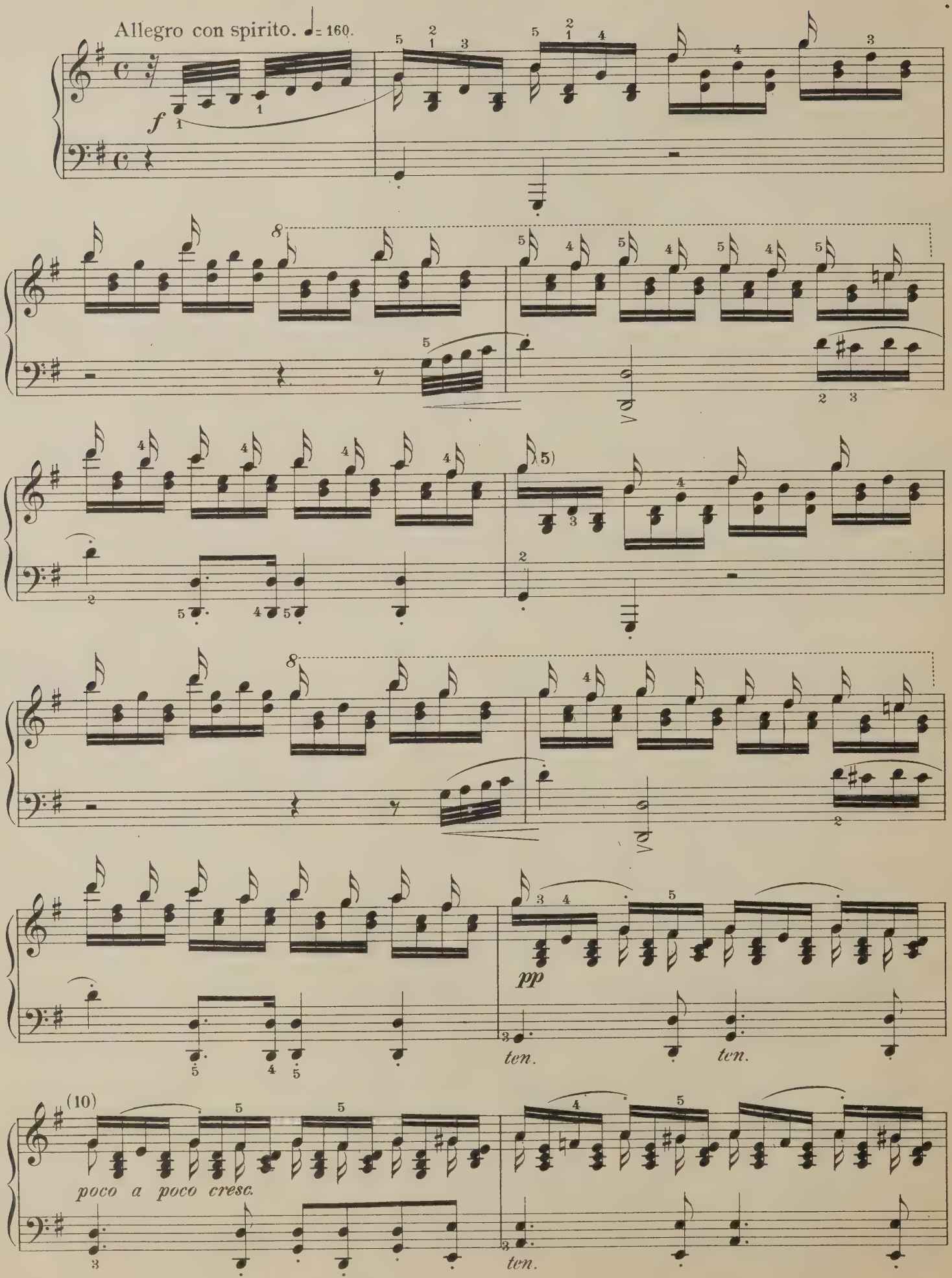
1) This study is valuable in two ways; both as an exercise of mobility for the left hand and as a study of melodic expression for the right hand. It must of course be left to the teacher to judge, according to the pupil's musical development, whether it is premature to expect expression at present. To give a fine rendering of *"cantilena"* implies that the player is already ripe for the Field Nocturnes or the *cantabile* passages in a Hummel or Moscheles P. F. Concerto, to say nothing of the classical school *par excellence*. In any case it is recommended that the left hand be practised until it reaches such a point of perfection that the *unconscious,* even movement of the triplets does not hinder the right hand from playing its figure of two notes (i.e. the group of four notes) in correct rhythm. The intervals of the tenth at the beginning of the bar should of course not be taken with a leap, but must be managed by adroitly gliding the hand. See the exercise given in Note 3 to No. 42, which should now also be practised in sharp keys.

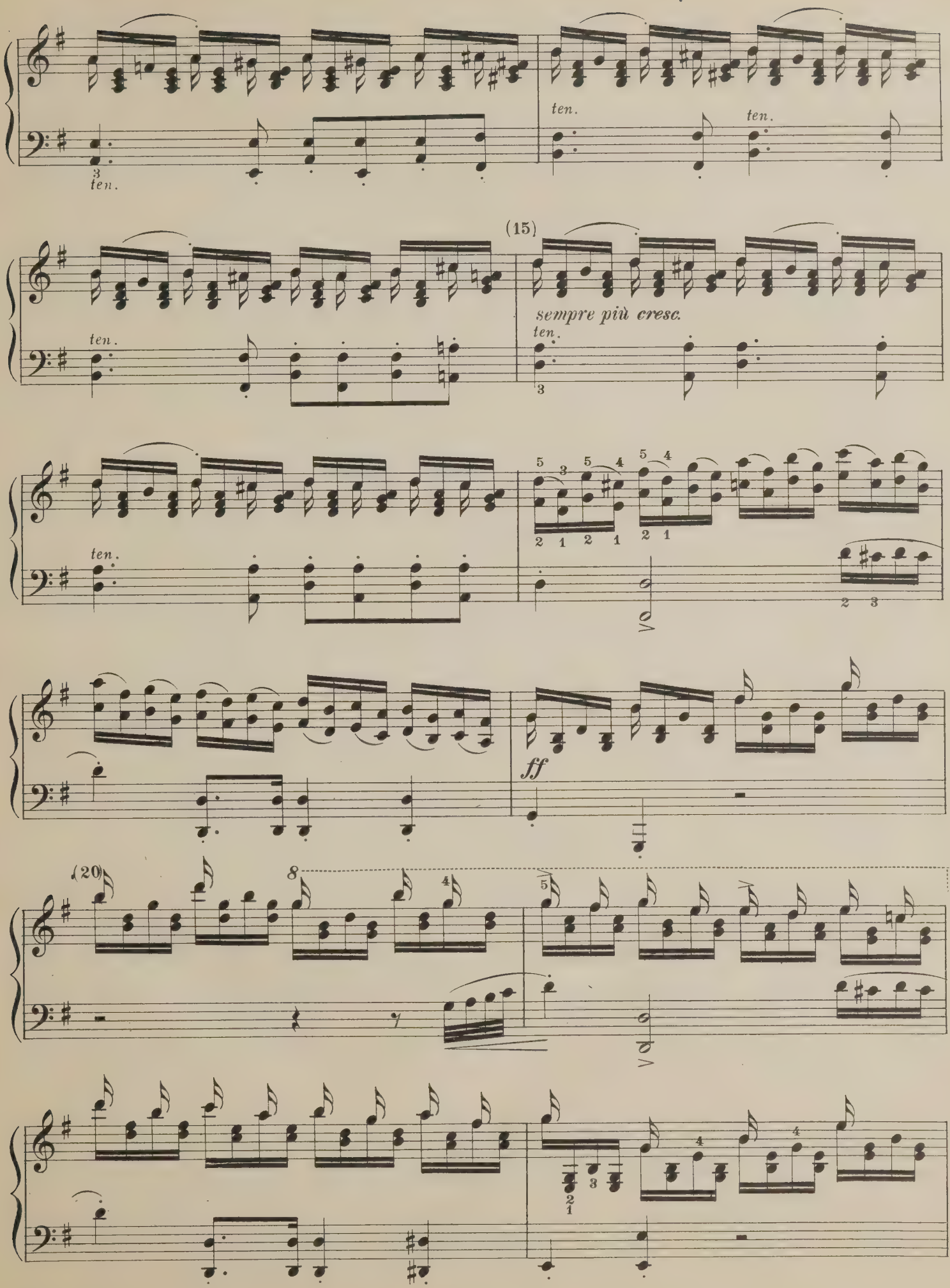
2) The *appoggiature* (long prefixes) in the treble, are written out in modern fashion. The short ones must be so regulated that the note following them loses a portion (an almost imperceptible portion) of its value, as has been already mentioned several times.

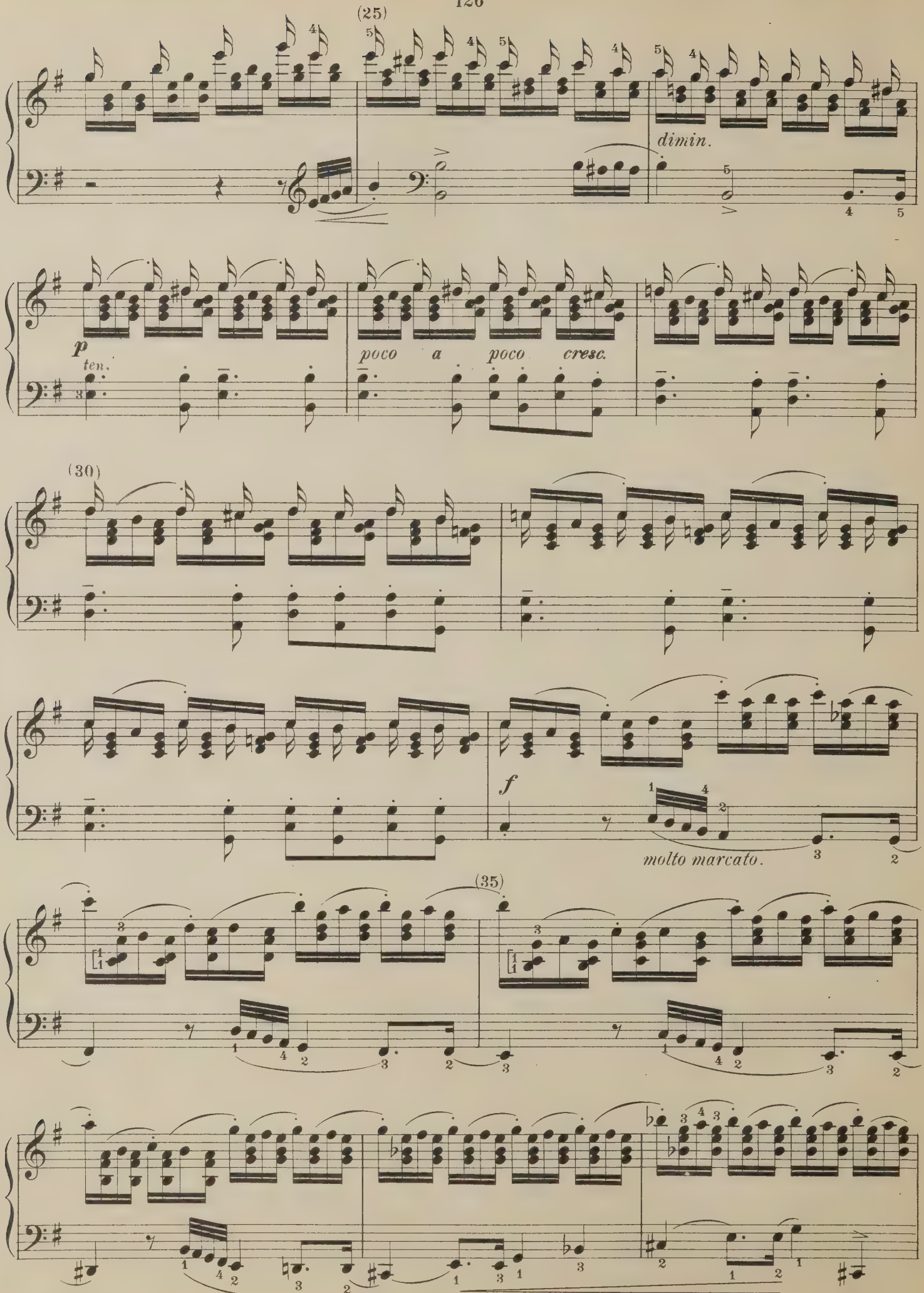
3) The turn in bar 5  is to be played as follows:  When there is less time it must be treated as a quintuplet (five equal notes: see Note 2 to No. 46).

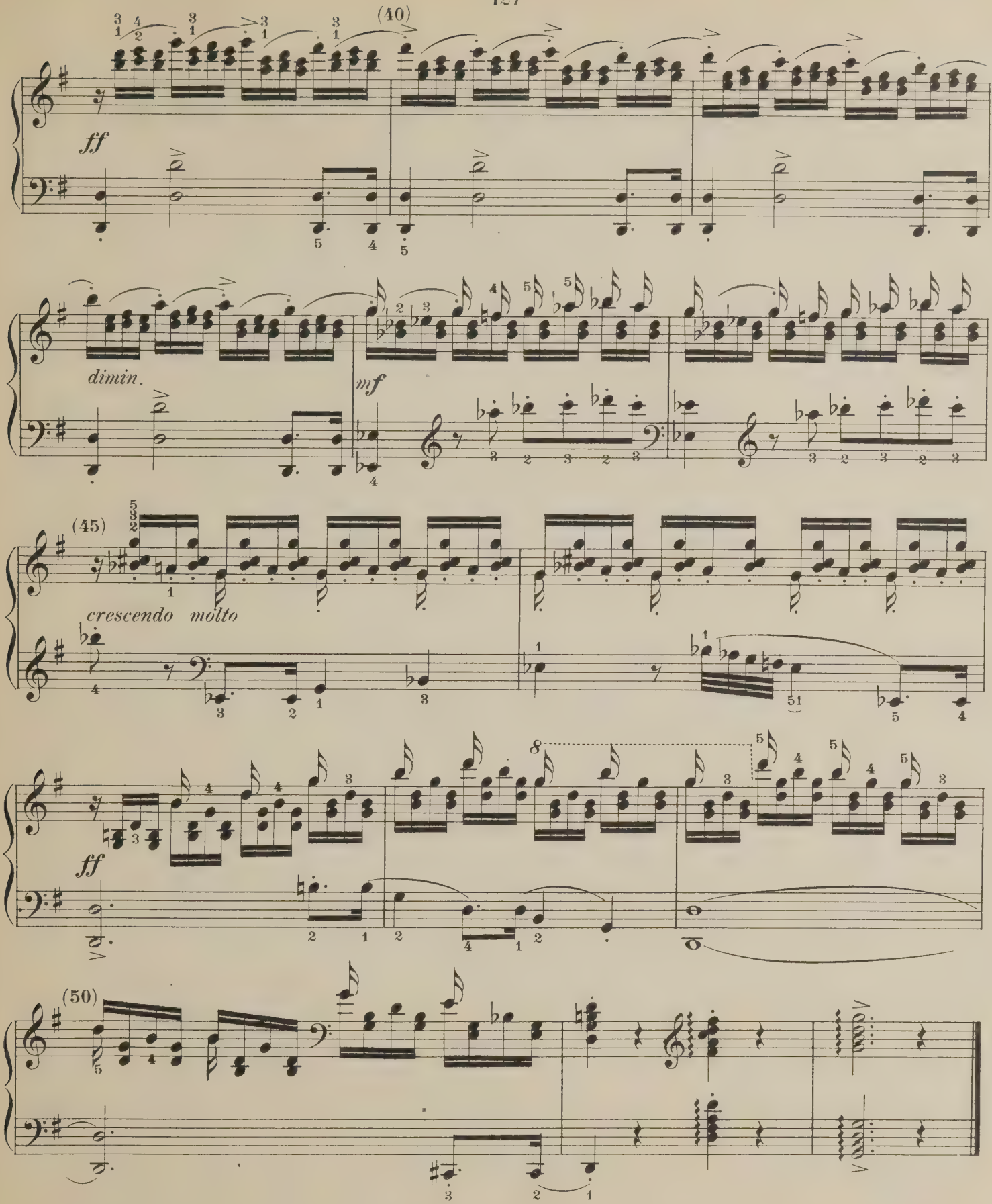
4) The run in bar 18 should be played so as to increase in speed as it ascends, somewhat as follows: 
Other ways of playing could also be given, provided that the notes do not fall discordantly with the bass note.

Nº 54.

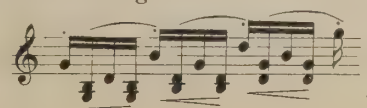

Allegro con spirito. ♩= 160.
f
8
(5)
pp
ten.
ten.
(10)
poco a poco cresc.
ten.


ten.
ten.
ten.
(15)
sempre più cresc.
ten.
ten.
ff
(20)
8


(25)
dimin.
p
ten.
poco a poco cresc.
(30)
f
molto marcato.
(35)

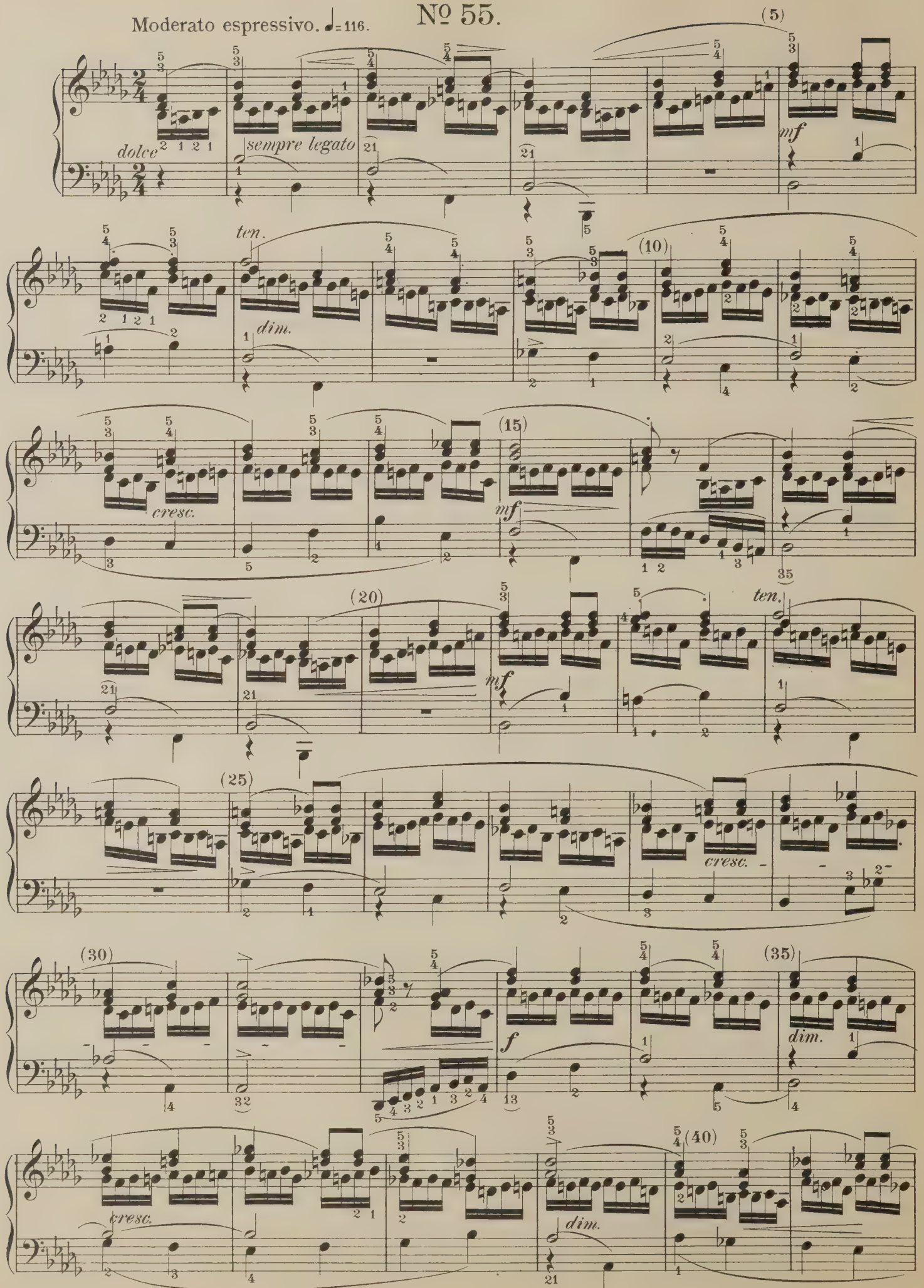


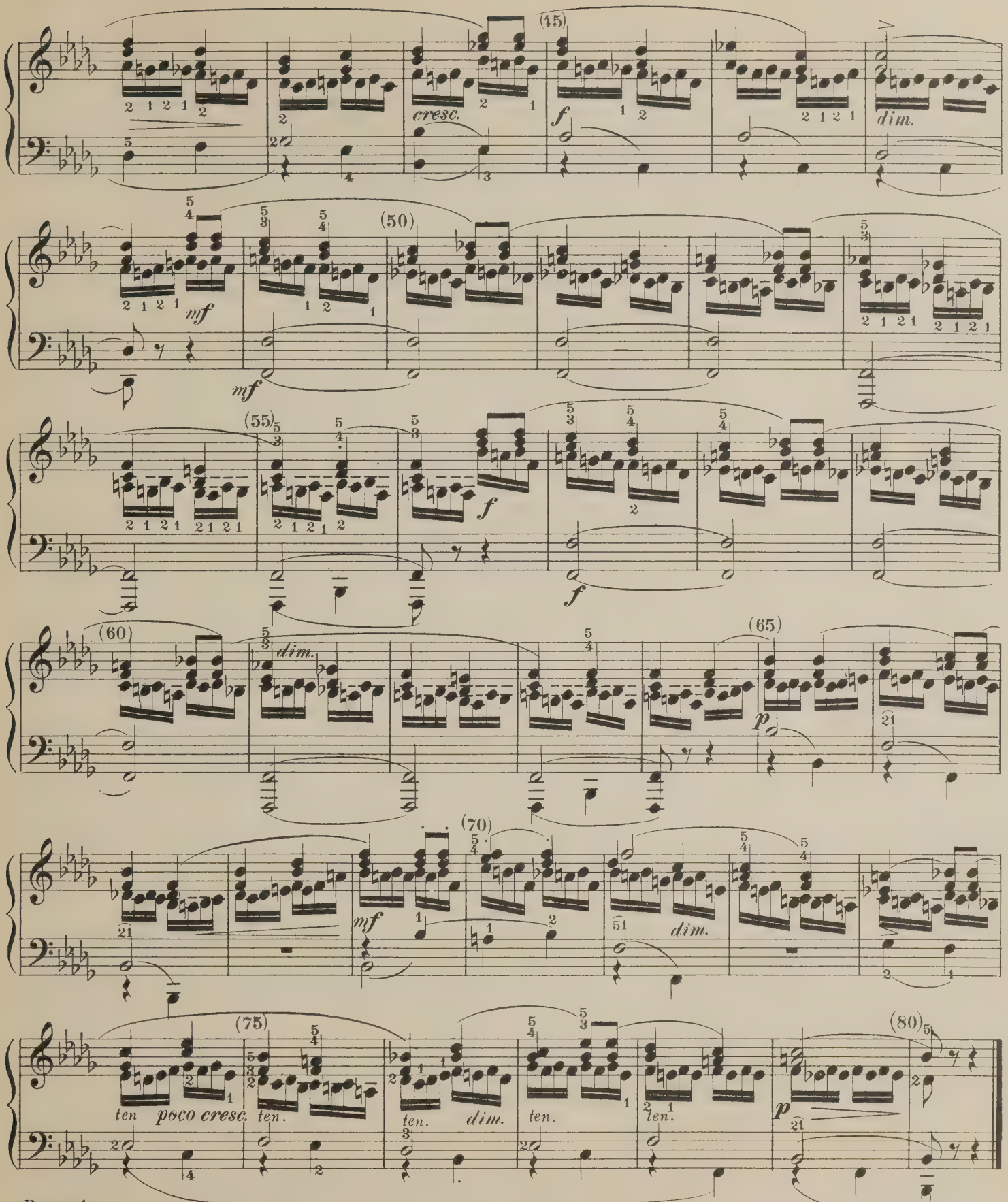
Remark:

As the player has already had similar practising material in this collection, for example in No. 42, which serves as a preparation for this study, his attention can at once be given to the "interpretation," which demands some movement of the wrist, and even of the elbow. The notes of the upper part which are specially marked are to be hit off with a very strong blow. In order to practise striking the accented intervals in the right way, it is recommended that they be studied with a *legato* slur, as follows:  on the other hand, a *staccato* throughout will be equally useful.

Nº 55.

Moderato espressivo. ♩=116.

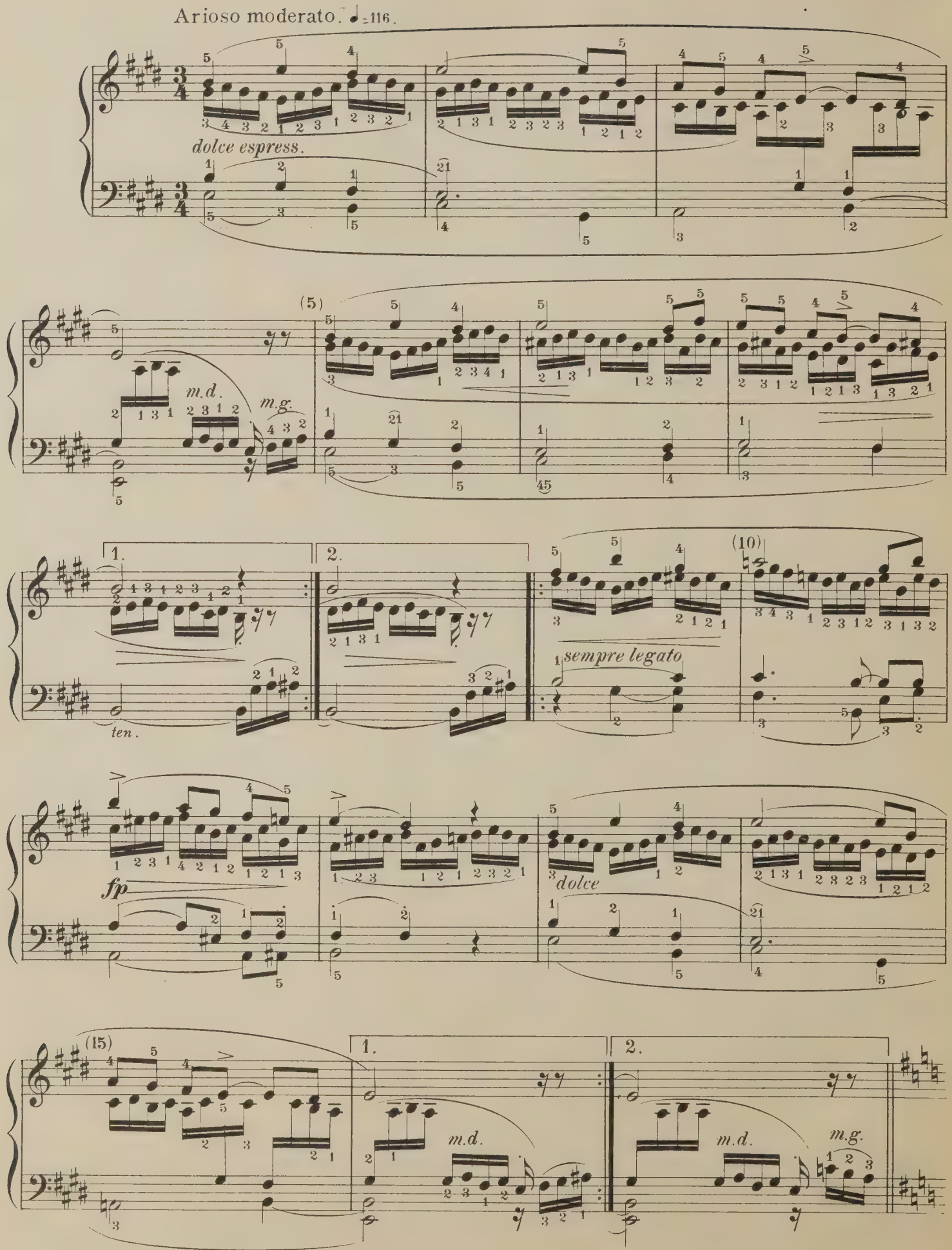


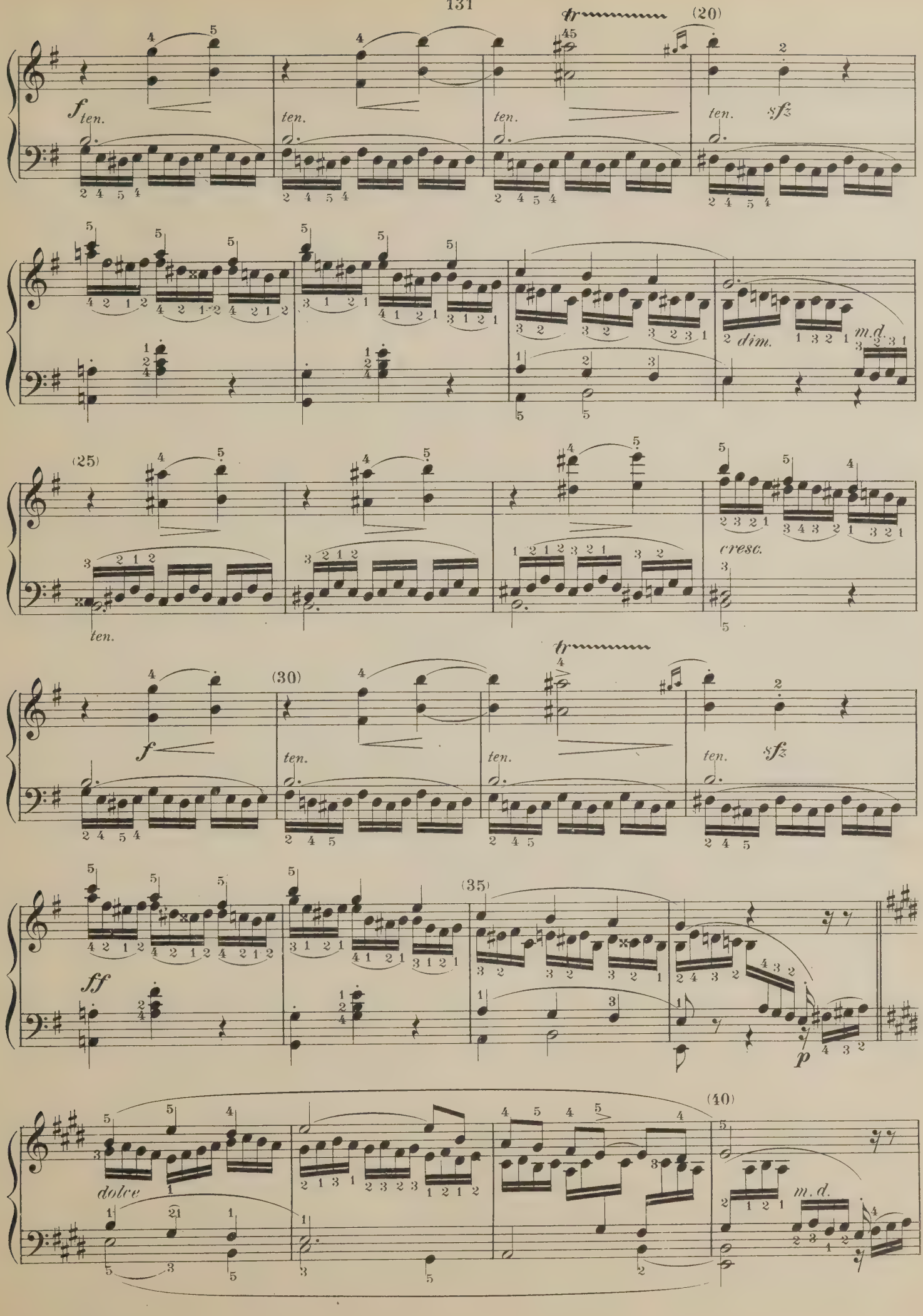


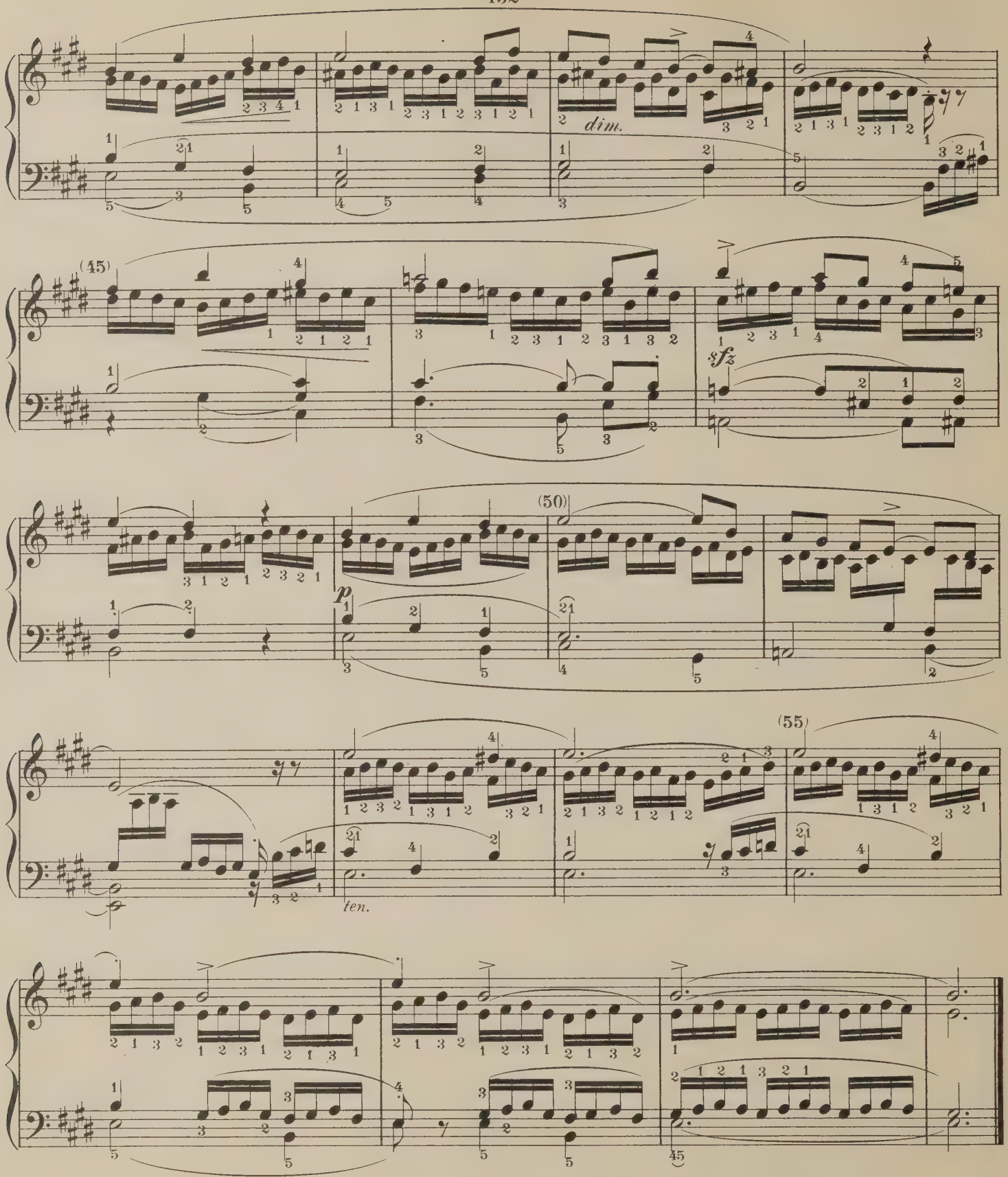
Remark:

The instructive aim of this study, which is also most valuable as a piece of music, hardly needs pointing out more clearly. How to play the many voices in the right hand; how to bring out the melody of the upper part in an expressive "singing" manner; how to keep the under part subservient which fills in the harmonies, and how to play the figured accompaniment softly, and yet with a clear and flowing continuity; and, further, how to distribute the various *nuances* of each single part whilst preserving a steady *ensemble* interrupted by no break; — a due regard to all these considerations may be left to the intelligence of the teacher. Nor must less care be taken to attain a correct phrasing, which is made clear by the beginning and ending of the slurs, and to give exact attention to the value of the notes in the two parts of the left hand, the upper of which somewhat represents the part of a violoncello, and the lower that of a double bass. The help which is obtained by transposing into other keys has already been often recommended, and it would be found extremely useful to transpose the present study into the keys, for example, of A minor and B minor.

№ 56.


Arioso moderato. ♩=116.
dolce espress.
(5)
m.d.
m.g.
1.
2.
ten.
(10)
sempre legato
fp
dolce
(15)
m.d.
m.d.
m.g.


(20)
(25)
(30)
(35)
(40)
tr
f
ten.
sfz
dim.
m.d.
cresc.
ff
p
dolce



Remarks:

1) This study forms the counterpart to the preceding one, and although the right hand is here only in two parts, yet the execution of this piece offers greater difficulties, so that No. 56 may serve as a preparation for this one far more than this one can for that, chiefly because the figured accompaniment here requires more expression of light and shade. To the fancy of the player this piece may give the effect of a stringed quartet.

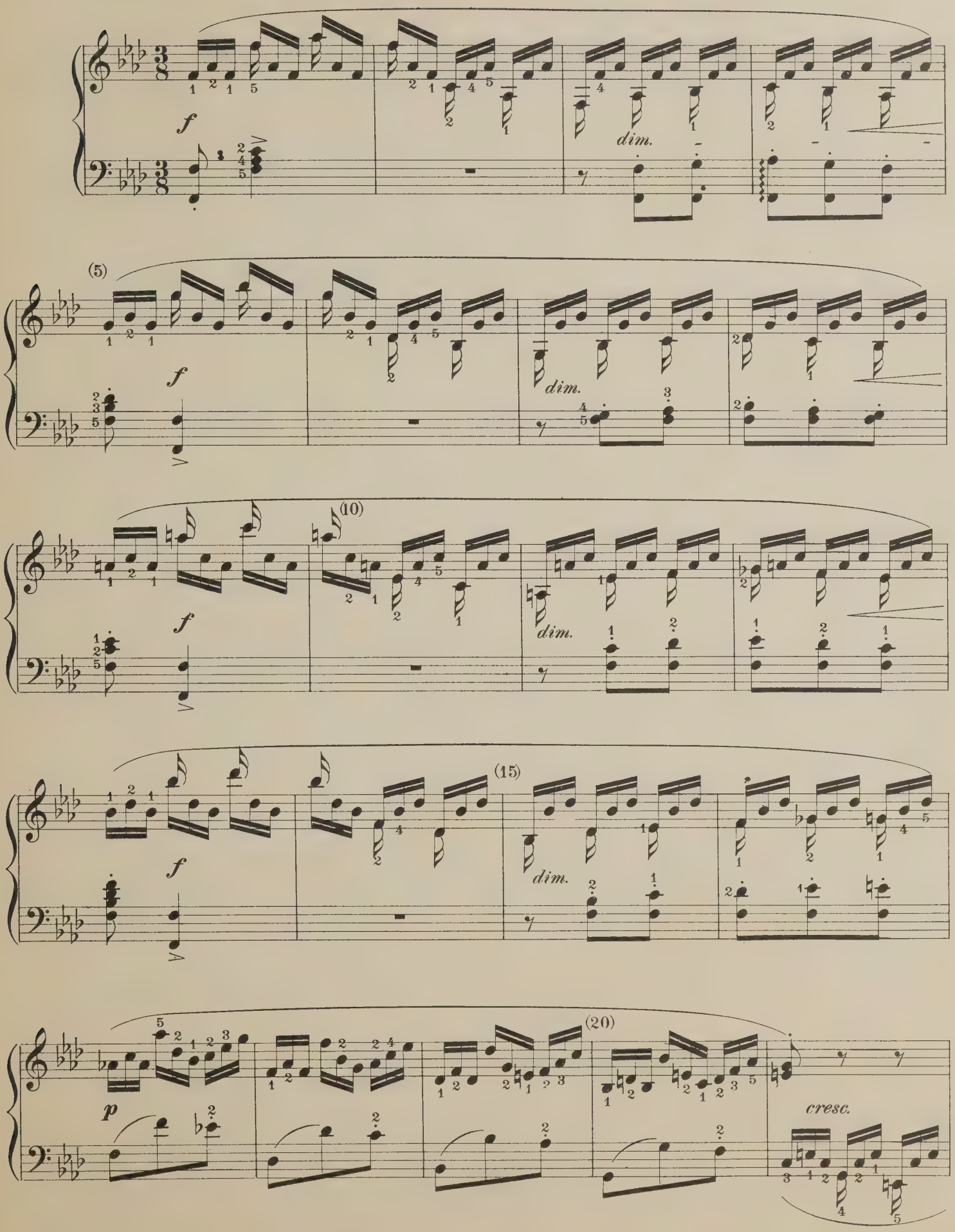
2) As a piece of music this must be considered to a certain extent as the original type of the Mendelssohn Songs without Words, and in spite of its great simplicity, combined, moreover, with a distinct mellifluence (by no means antiquated) and an exemplary form and style, it is certainly not of less value than any one of those pieces of the more modern master.

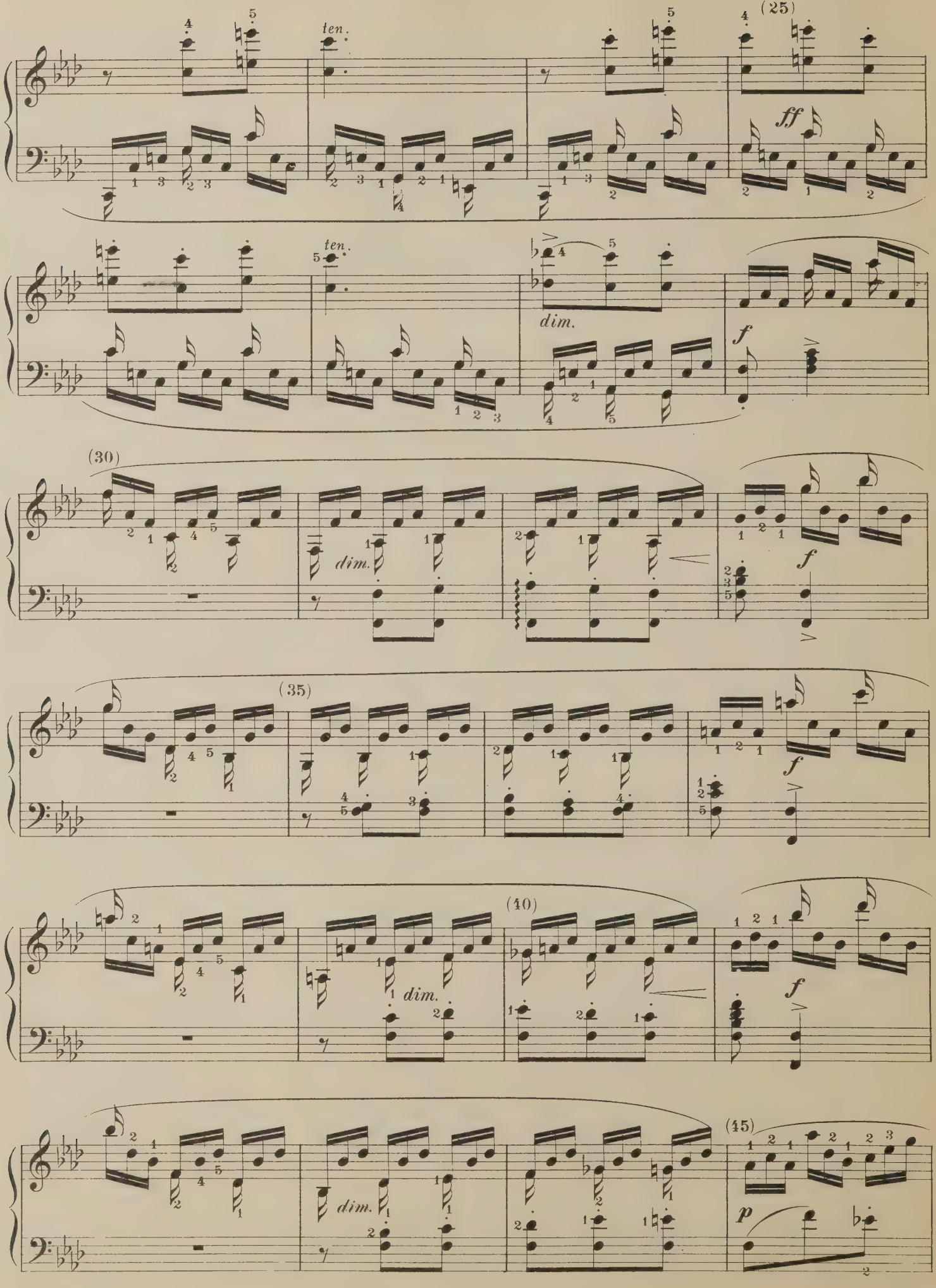
3) The player must guard against dragging the time in a sentimental manner. The second part (the minor) should be played almost imperceptibly quicker.

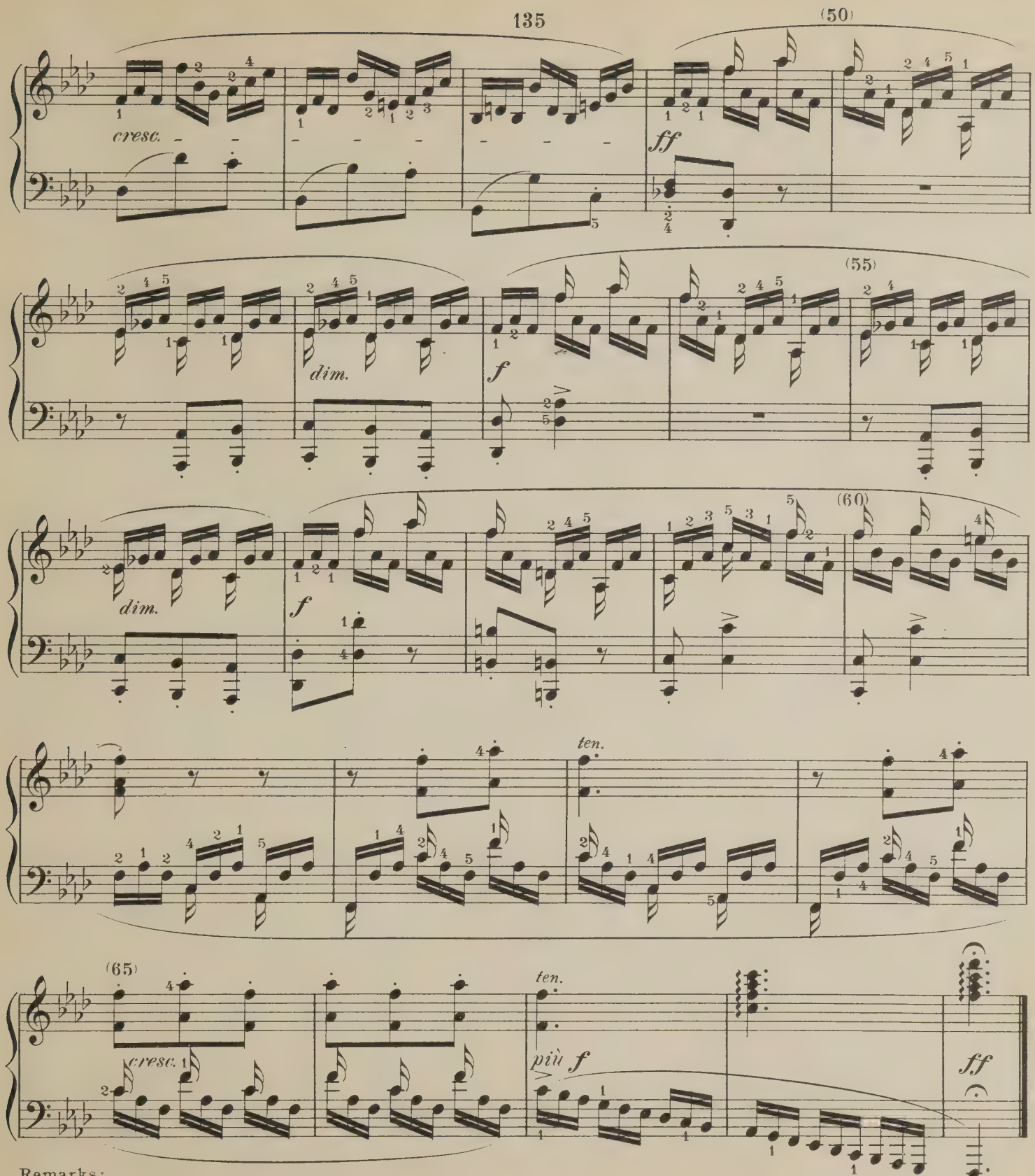
4) The notes which are occasionally written on the lower stave, in bars 3, 4, 15, 16, &c, to avoid too many ledger lines, are to be played with the right hand.

№ 57.

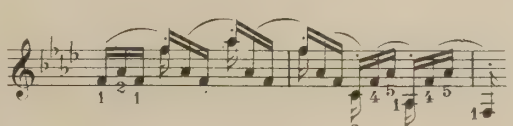
Molto agitato. ♩.= 72.




(25)
ten.
ff
dim.
f
(30)
(35)
(40)
(45)
p



Remarks:

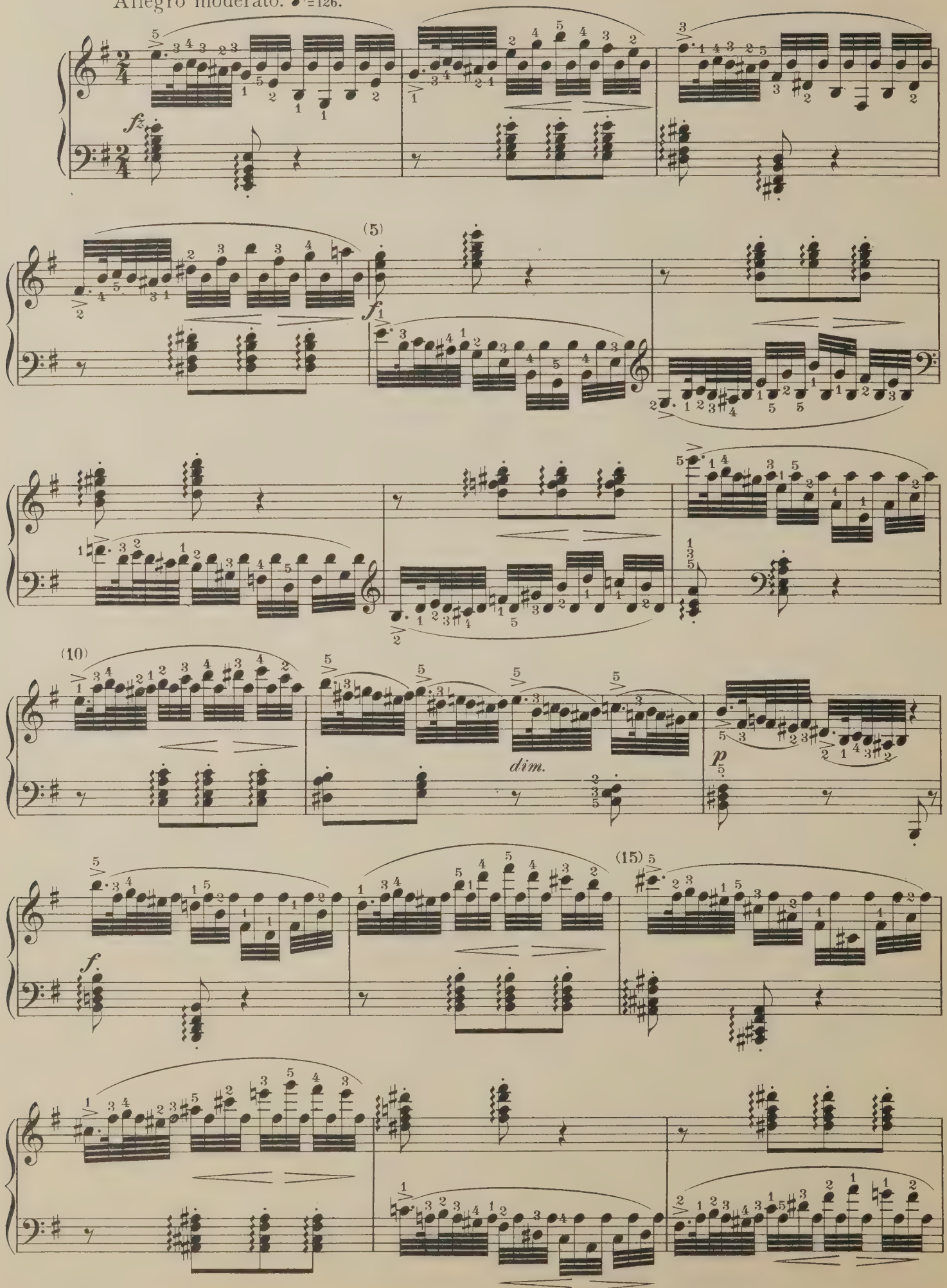
1) The *legato* slurs, which at the first glance seem somewhat strange, considering the leaps, are in the original and are therefore retained here. Probably the author intended rather to point out the connection of the four-bar periods, than to dictate the avoidance of what is an unavoidable break to hands of smaller compass, such as the leap of a tenth; but the break can be made so slight as to be hardly noticeable. In any case it will be well to practise first the accents belonging to the motive, by dividing the *legato* slurs in the following manner:  After the fingers have attained more familiarity with the technical difficulties greater attention must then be paid to the connection intended between certain bars, and whilst bringing out the accents into strong relief the player must avoid making those complete breaks which he previously practised.

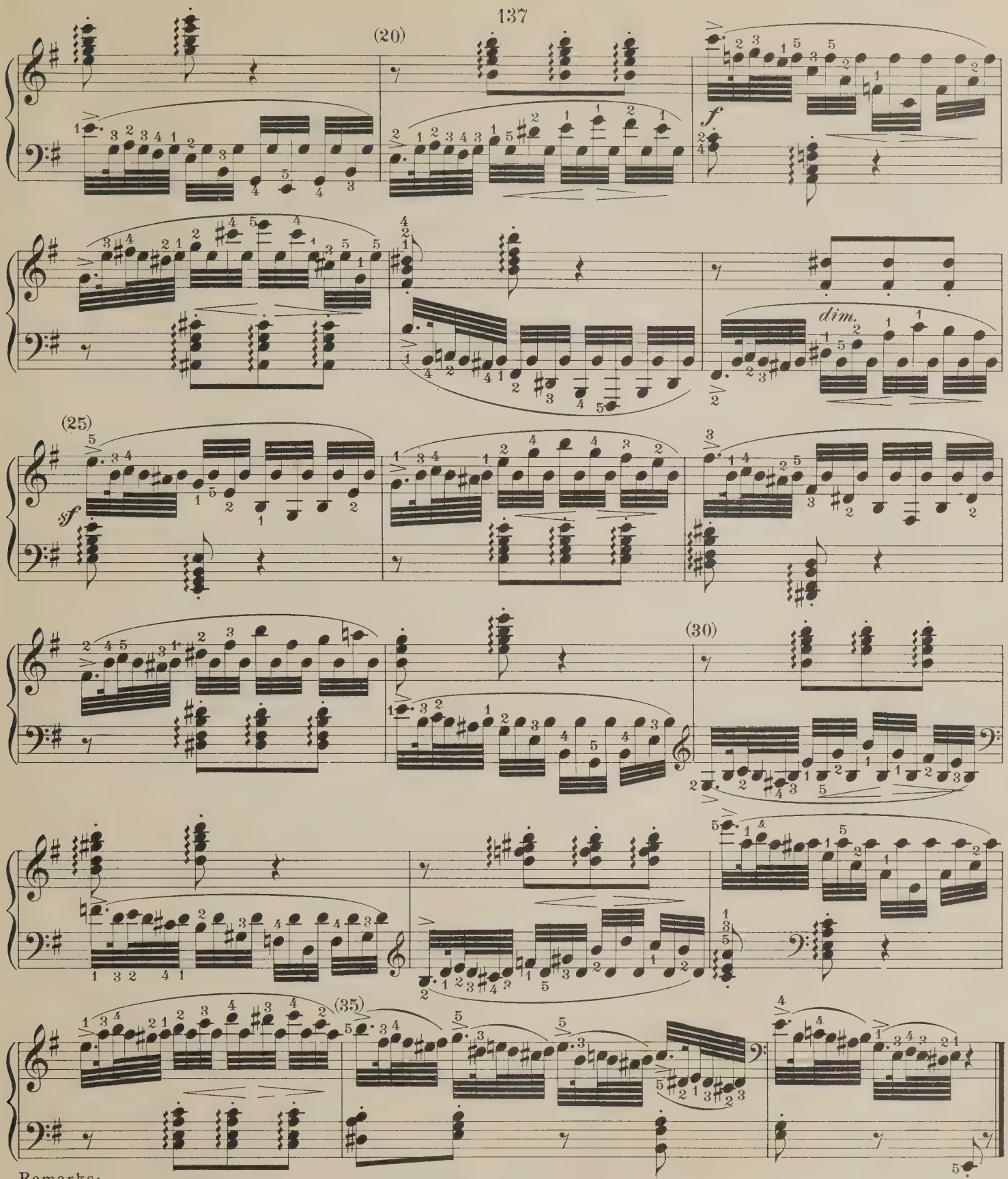
2) The alternate use of the fourth and fifth fingers in the octaves of the right hand (bars 22—28, and 62—66) is no needless change, and is therefore recommended to the teacher's attention.

3) The fingering given for the left hand is explained by previous foot-notes (see Note 2 to No. 52, and Note 3 to No. 47, regarding the passage in bars 17—20).

№ 58.

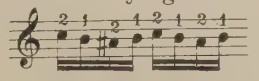
Allegro moderato. ♪=126.





Remarks:

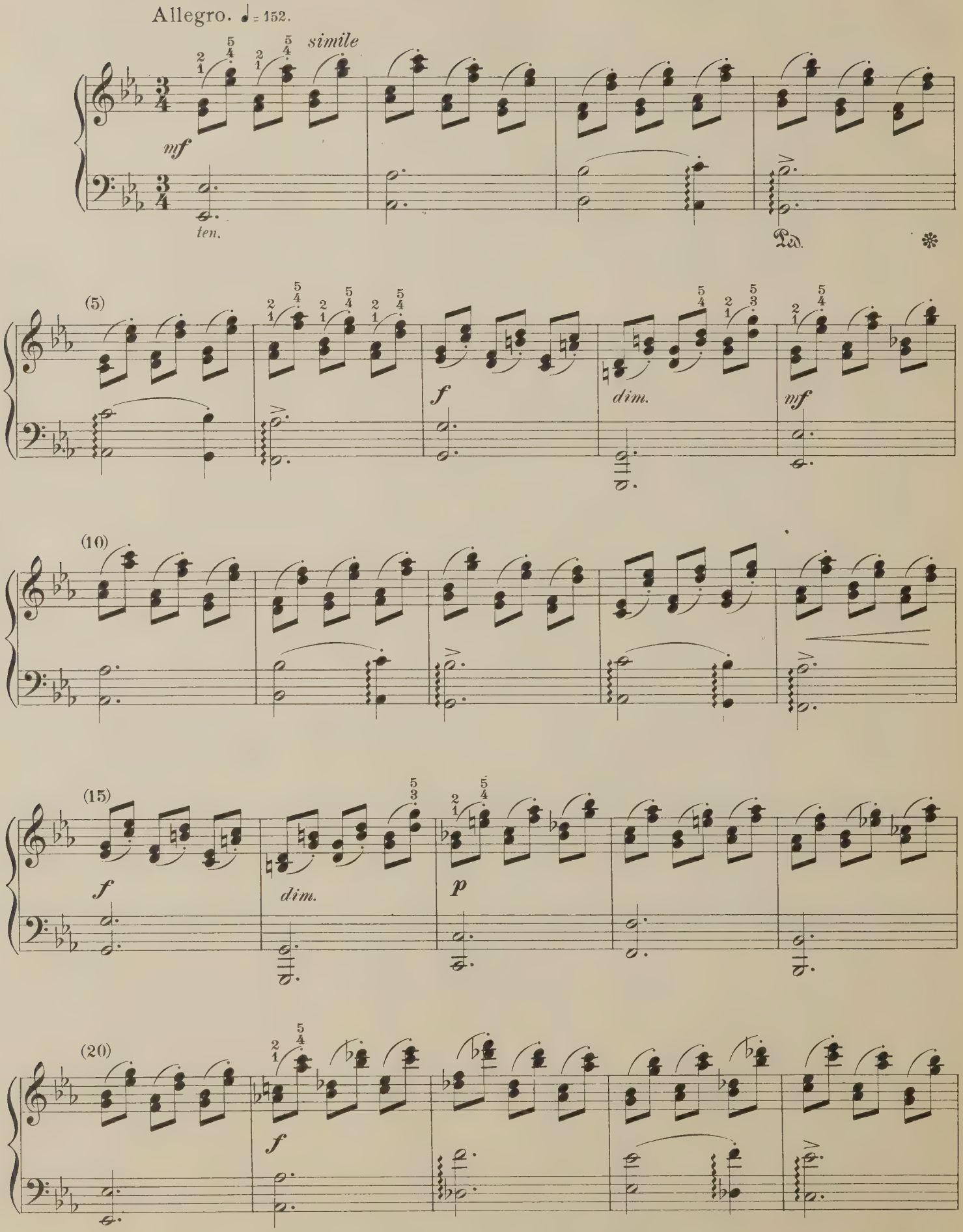
1) This study is, in its essential tendency, a continuation of the task of the previous one. As it may be supposed that the player has now grown accustomed to glide to the larger intervals with a quiet hand and without jumping off, and also at a rapid pace, the plan of breaking the phrases, which was proposed for preparatory practise of the previous study, is not employed here any more.

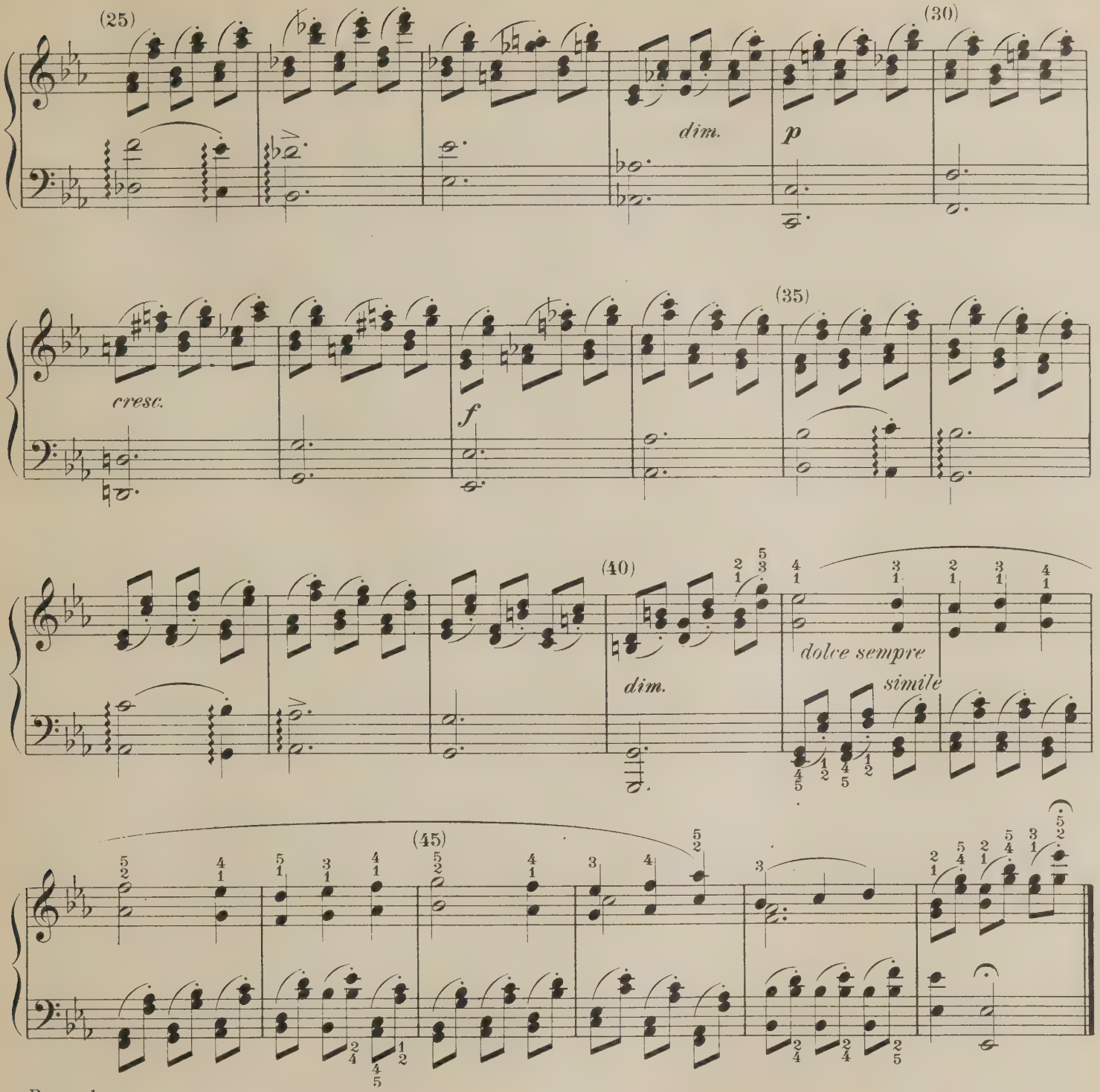
2) The player is expressly warned against using any other fingering for the turn on the first eighth than the one given. Especially and entirely to be condemned is that amateur trick of letting the second finger meander backwards and forwards over the thumb, which always gives a jerky effect and creates unnecessary fatigue, and tends to make the touch stiff. Therefore never,  but rather 3 1 2 1, 3 1 2 1 and, best of all, 4 3 2 1, 4 3 2 1.

3) A correct observance of the *crescendo* and *diminuendo* in almost every bar will also make the study technically easier. (See Note 1 to No. 17.)

4) As to the manner of playing the *arpeggio* chords, all that is necessary has been already explained many times.

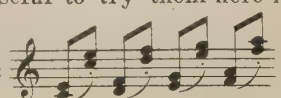
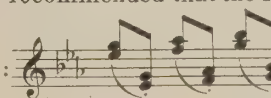
Nº 59.

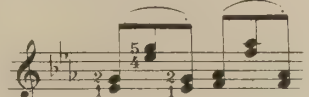


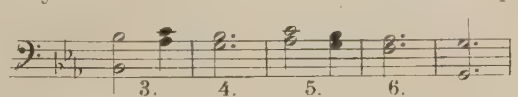


Remarks:

1) This and the following exercise have the peculiarity that they are not usually studied as experience teaches. The difficulties offered by these certainly surpass those in Clementi's "Gradus ad Parnassum" (for which the Cramer Studies are a preparation). Nevertheless it is both possible and useful to try them here in slow *tempo*. It is recommended that the following preparatory studies be practised first:

a) Transposition of the figure on to the white keys:  & c. b) Inversion:  & c.

c) Extension: 

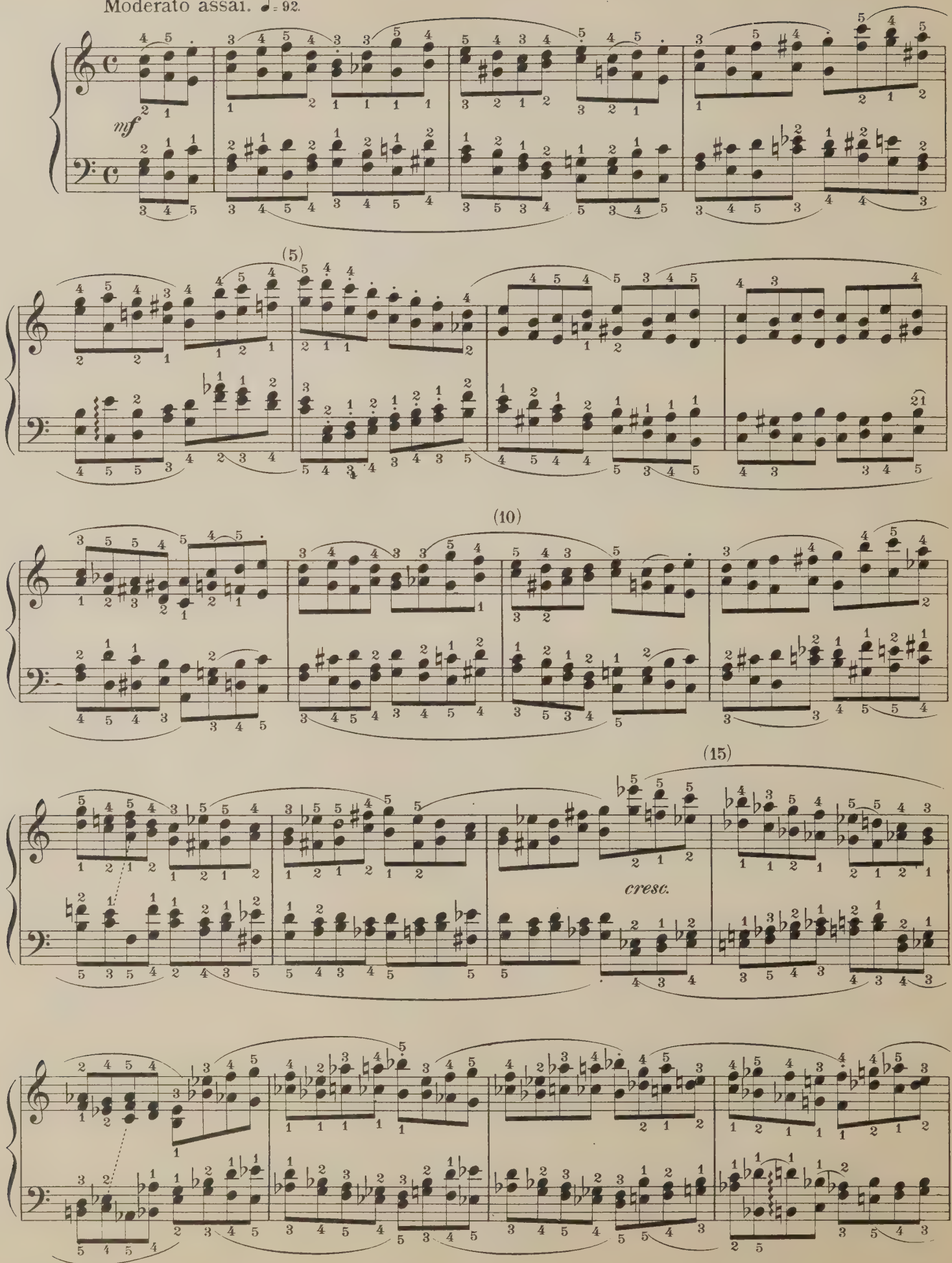
2) Where the stretch of the tenths in the accompaniment is too great they can be altered into thirds without spoiling the effect, by bringing the bass up an octave higher, thus, in bars 3—6 

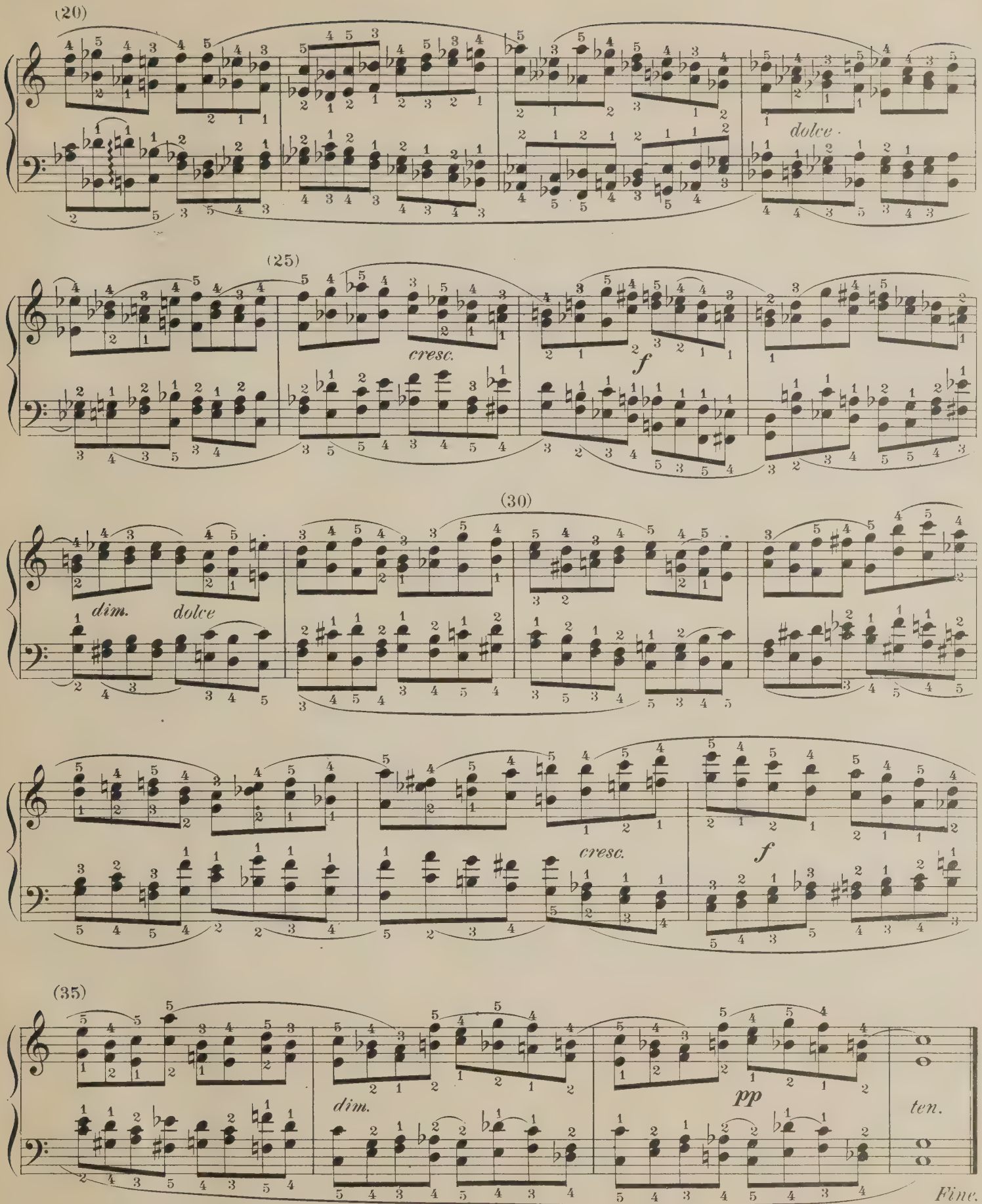
With all *arpeggio* chords that are marked *tenuto* the upper note must be kept down strongly; the bass note, a hint of which is enough for the cultivated ear, can be prolonged by a judicious use of the pedal, although in practising studies the player should undoubtedly abstain from it.

For the rest, compare Note 3 to № 42, and Note 4 to № 43.

№ 60.

Moderato assai. ♩= 92.





Remark:

It is the teacher's task to neutralize, by theoretical and practical suggestions, the discouragement which usually takes possession of the pupil at sight of this piece, and the teacher's operations must always depend on the individual case before him. The interest of the player will be most speedily aroused if he makes himself account for each eighth according to the laws of harmony, by previously figuring the bass. Further let the piece be divided into the smallest possible portions (which of course must always conclude musically). The slurs will give the needed help for this. Deviations from the given fingering are only permissible when another is substituted; it is quite inadmissible to allow the playing to depend on mere caprice and blindly seizing upon the key. The sole *staccato* passage, in bar 5, appears strange, but it is so in the original. If the player acts on the principle of "varietas delectat" he can also play the analogous passages in sixths *staccato* which occur in bars 14, 15 and 34.

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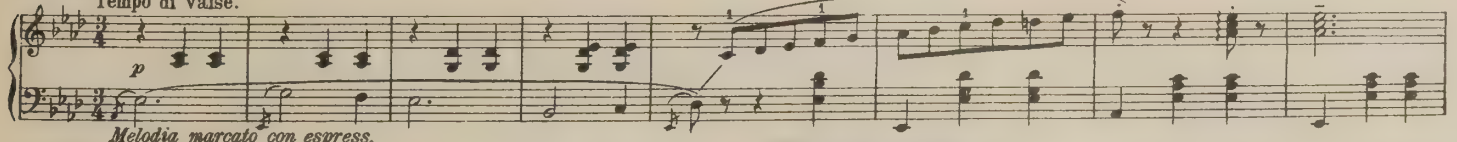

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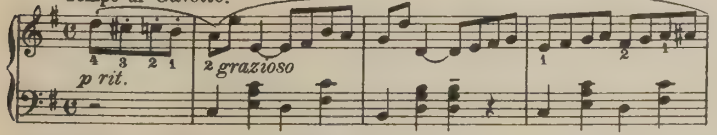

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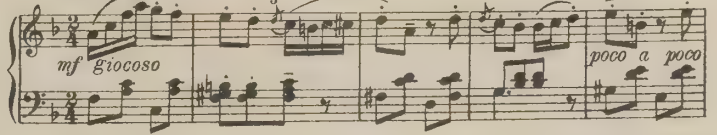

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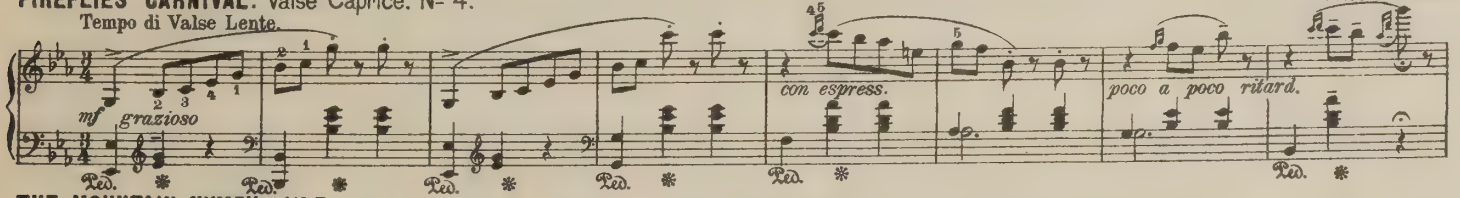

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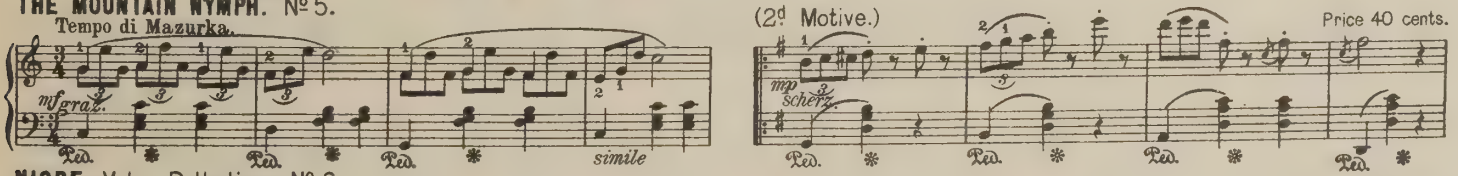

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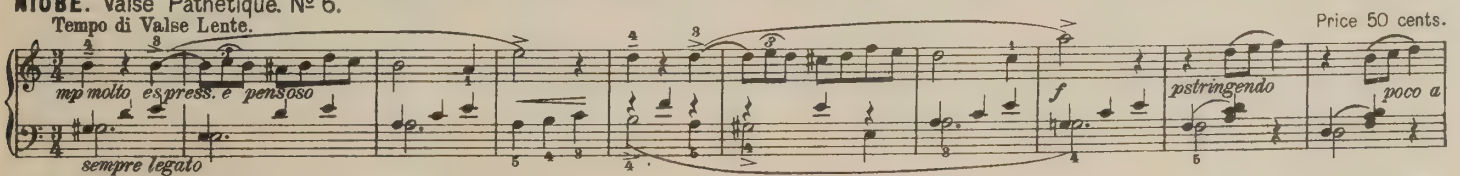

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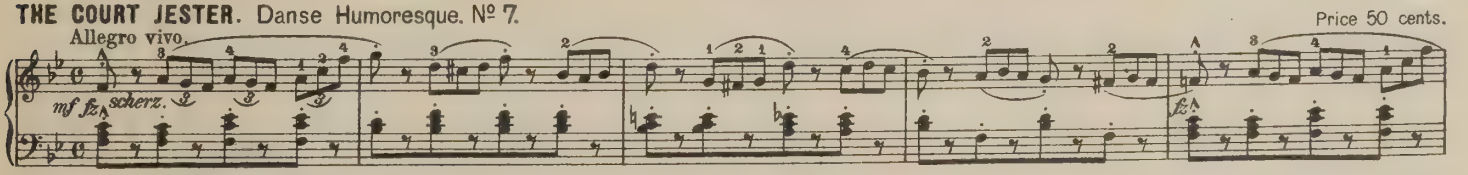

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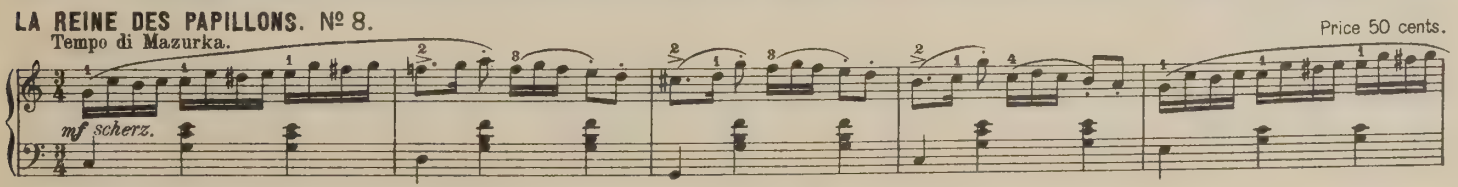

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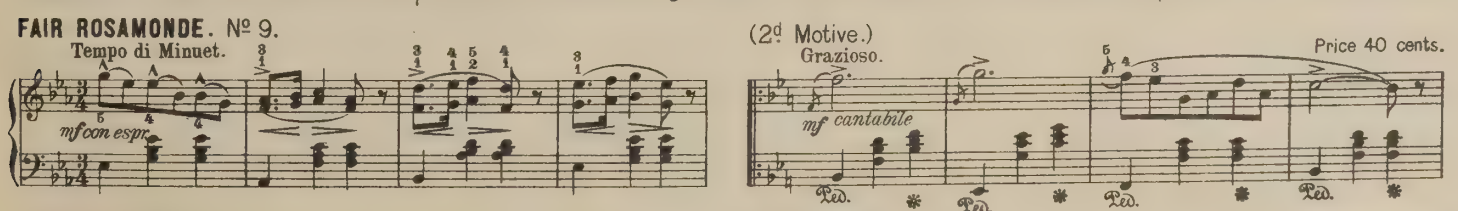

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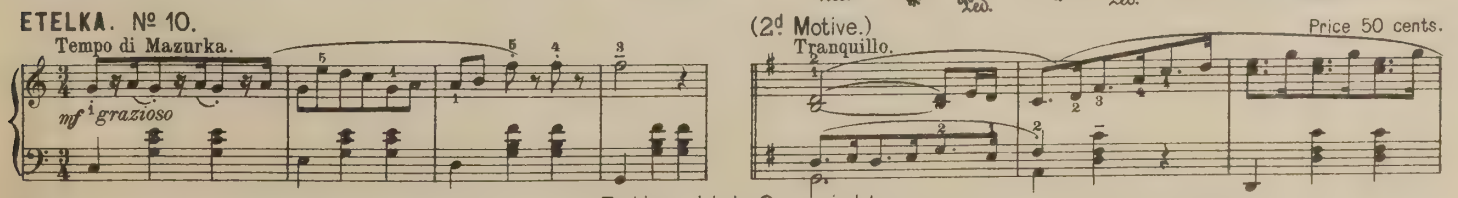

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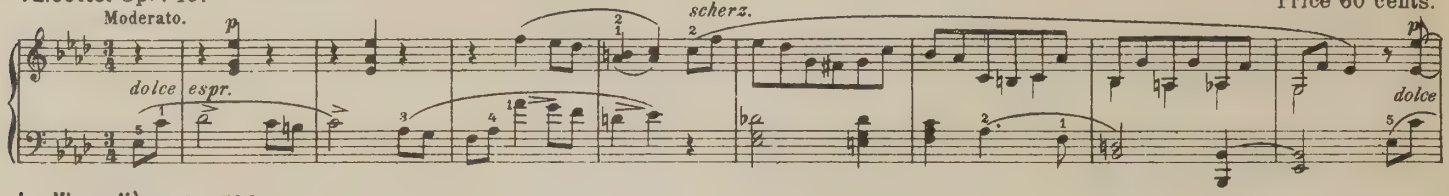

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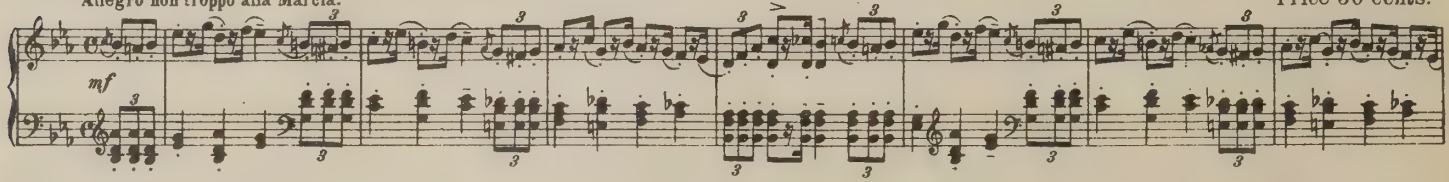

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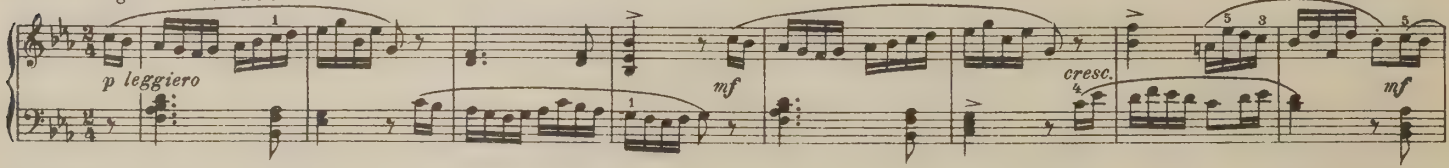

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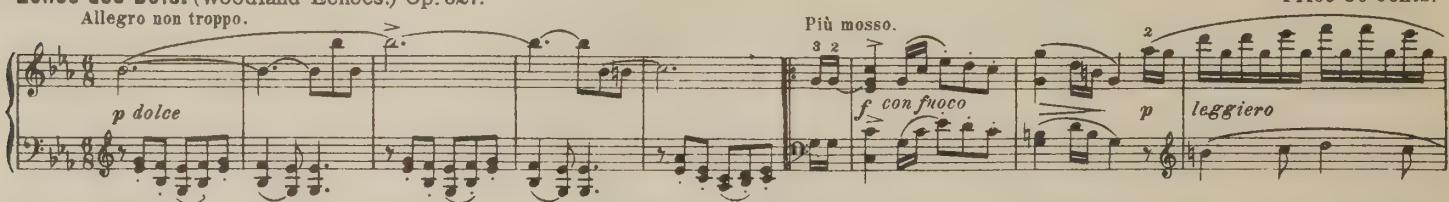

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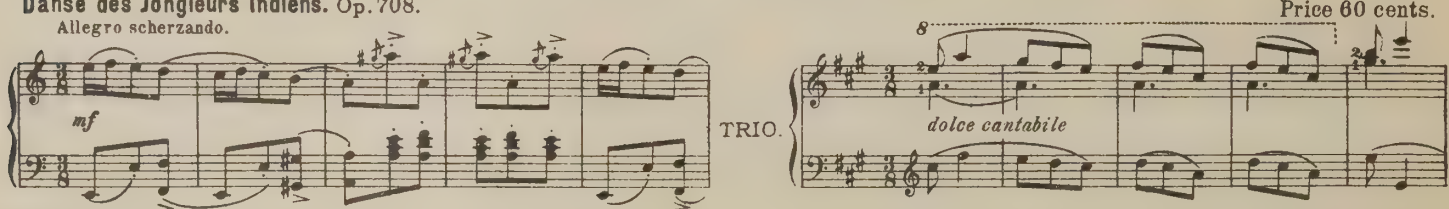

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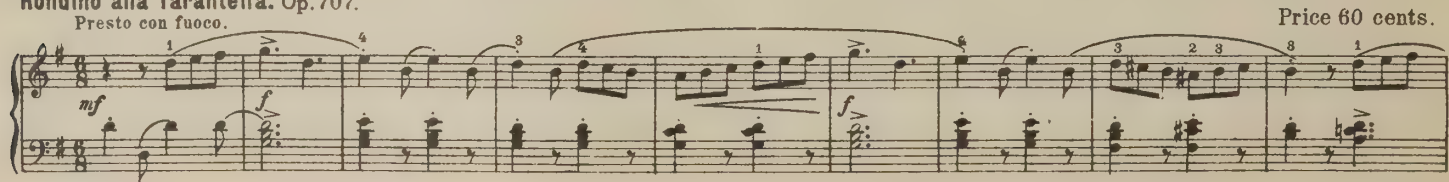

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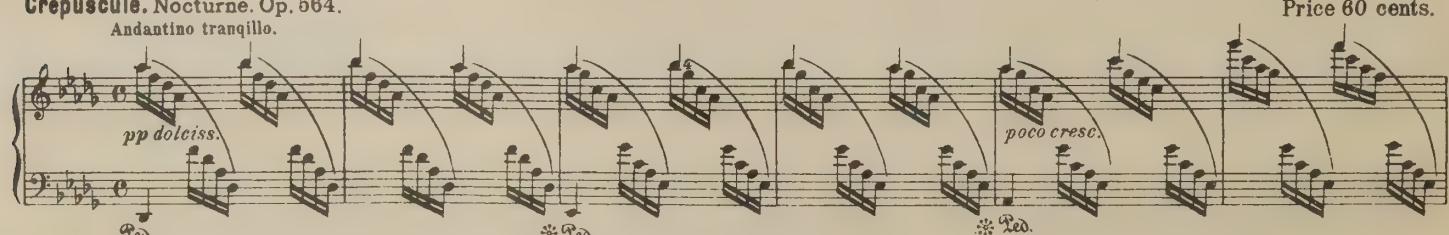

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